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Photo by Josephine Rossi

FRANK BISHOP

Pianist

Now Making His Second European Concert Tour This Season

(LEFT)
ORLANDO BARERA,
young Italian violinist, returns for his fourth American tour in December. He is seen at practice in Paris for his present tour of France.

FABIEN SEVITZKY,
centre, discusses Beethoven's ninth symphony with his soloists for the recent presentation of the work by the Indianapolis Symphony Orchestra. The vocal assistants were, left to right, Edna Merritt, alto, Jeannette Vreeland, soprano, Edouard Grobé, tenor, and David Blair McClosky, baritone. (Photo by P. M. Kirkpatrick.)

(BELOW)
ROSA PONSELLE
was an attentive listener when she visited Joan Crawford "on the lot" recently at the Metro-Goldwyn-Mayer studios in Hollywood. Later the duo made a recording of the barcarolle from The Tales of Hoffmann under the direction of Arthur Rosenstein. Miss Crawford's coach. (Pictorial Feature Service Photo.)

(BELOW)
THELMA SPEAR
sings this month for Mailamm and with the Federal Symphony Orchestra, New York. She gave a musicale at the New York home of Dr. Leopold Glushak recently and among those present were, left to right: Dr. Glushak, Mischa Violin, Radio City Music Hall conductor; Miss Spear, Edvard Moritz, composer-conductor, and Dr. Ludwig Lewisohn, author and lecturer.

DINO BORGIOLI,
tenor, now on tour under the auspices of the Australian Broadcasting Commission, rehearses while shaving. (Photo © by Daily Telegraph, Sydney.)

(BELOW, LEFT)
THE WAGNERIAN FESTIVAL SINGERS,
Joel Berglund, baritone, Marta Krasova, contralto, Hilde Konetzni, soprano, Henk Noort, tenor, front row, left to right; and Frederic Langford, tenor and Giuseppe Bamboschek, conductor, rear row, left to right, preparing programs for their second tour. (Photo © by Leon Elzin, New York.)

(RIGHT)
ERNA SACK,
soprano, visits the children's home which she maintains at Comoteau, Czechoslovakia, for three hundred under - privileged children. She returns to the United States in January.

(See Inside Back Cover for Additional News Pictures)

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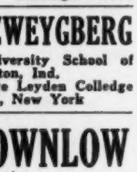

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London Cellist Revolts At Playing New Music

Walks Off Stage at Trio Concert—Bach's Modernism—Menuhin and Hess Appear

By HUGH LIVERSIDGE

LONDON.—A stir was created at a concert by the Philharmonic Trio in Wigmore Hall, when James Whitehead, cellist, walked off the stage after playing only a few bars of Webern's string trio (op. 20). Exclaiming, "I can't play this thing," Mr. Whitehead quitted the stage, accompanied by his two colleagues.

Judging by statements issued by Mr. Whitehead, he had refused to play the work at the outset, but allowed himself to be talked round at rehearsals. Then, when he started to play it at the actual concert, he was immediately convinced that he should not have done so. He considered, he said, that it was "a nightmare—not music at all, but mathematics." The majority of musicians will doubtless agree with him as to the technical difficulties of the trio, but many will also feel that it was a pity that he did not adhere to his original decision and avoid a scene at the concert.

BACH MASS BY BBC

The BBC choir, orchestra, and soloists Jo Vincent (soprano), Mary Jarred (contralto), Heddle Nash (tenor) and William Parsons (bass), conducted by Sir Adrian Boult, gave Bach's Mass in B minor. In view of the troubled state of Europe, the music must have had a special significance to many. One could "feel" the silence of the audience, sense the prayers of the devout, and the meditations of the sage, as the mighty contrapuntal structure revealed itself. A stricter attention to rhythm and phrasing, however, would have made the occasion even more impressive. This work, like many another of Bach, surpasses the moderns in that it touches realms of mysticism hitherto unrealized by many other composers.

A slight delay in starting the recital of Yehudi Menuhin was due to the fact that the accompanist, Ferguson Webster, had left his music in a bus. Frantic telephone calls all over London proved unavailing, and finally and fortunately, two members of the audience were, between them, able to provide the required scores. Naturally, more than ample compensation for the delay was made by Menuhin's beautiful playing, especially in Bach's Chaconne. Also Tartini's Devil's Trill and the Lalo concerto in F minor received treatment remarkable not only for its faultless technic but also for mature insight. At the end of the recital the audience paid a well earned tribute to the young artist who had held them spellbound.

MYRA HESS PLAYS

Myra Hess gave us true piano tone from the first to the last note of her recital. Scarlatti, Beethoven, and Schumann were presented in their individual characters, and never was there the slightest evidence of the harsh, metallic jangle to which some pianists—especially women—treat us. Myra Hess nursed the piano, made it respond to her slightest wish, her hearers rewarding her with most enthusiastic acclaim.

NEW WORK

Owing to the fact that Sir Thomas Beecham had injured his foot, the Philharmonic Orchestra concert was conducted by Nikolai Malko, who gave us the first performance of Arthur Benjamin's Romantic Fantasy, for cello, vio-

(Continued on page 37)

Metropolitan Opera to Form New Ballet Corps

Boris Romanoff Appointed Choreographer and Ballet Master—Season Will Again Be of Sixteen Weeks, But Opens on November 21

The 1938-39 Metropolitan Opera season will be of sixteen weeks, similar to the season just closed, but it is to start earlier, thereby leaving opportunity for the company to increase its activities which may include participation during the World's Fair inaugural period. This announcement was made by General Manager Edward Johnson starting his fourth season in that capacity. He again has Edward Ziegler and Earle R. Lewis as Assistant General Managers.

November 21 is to be the opening date with performances again on Monday, Wednesday, Thursday, Friday nights and Saturday afternoons. There are to be fourteen popular-priced Saturday evening performances. Prices are to be the same. The coming season is the fifty-fourth to be given in the opera house.

Mr. Johnson also announced the appointment of Boris Romanoff, Russian dancer, as choreographer and ballet master. A disciple of Michel Fokine, Mr. Romanoff formerly was associated with Diaghileff and was ballet master at the St. Petersburg Imperial Opera. He also served in various centres in Germany and since 1934 has been ballet master and choreographer at the Royal Opera in Rome and directed the dances at the May Music Festival in Florence and at The Arena in Verona. Mr. Romanoff was ballet master for Anna Pavlowa, and later served for six seasons at the Colon Opera in Buenos Aires in addition to being identified with De Basil's Ballet Russe de Monte Carlo at its foundation.

At the Metropolitan he is to organize a ballet corps and direct it, succeeding Georges Balanchine and the American Ballet, whose contract was not renewed.

"No question of artistic competence was involved," Mr. Johnson said. "Balanchine is a wonderful artist, an extraordinary artist and he has a wonderful organization. I admire him greatly."

He said that, having given his attention to the orchestra and singing personnel first, now after three years, he believed the Metropolitan should again have its own ballet. When Gatti-Casazza retired as general manager of the opera, his wife, Rosina Galli, director of the ballet, left with him and the American Ballet was engaged.

Colon Opera in Buenos Aires Announces Extensive Series

Novelties Included in Repertoire, Eminent Singers and Conductors to Appear—Eight Metropolitan Opera Artists in Casts

By L. H. FRIAS

BUENOS AIRES.—Plans for the approaching opera season at the Colon have been announced. The large list of interpreters includes Tulio Serafin, Erich Kleiber, Henri Rabaud and Albert Wolff as leading conductors, and the singers Elisabeth Rethberg, Lily Pons, Franca Somigli, Isabel Marengo, Sara Menkes, Solange Renaux, Amelia Conte, Hilda Reggiani, Anny Konetzni, Margarita Perras, Ingebord Schmidt, Gianna Pederzini, Ilka Popova, Sara Cezar, Karin Branzell, Risè Stevens, Emma Brizzio, Georges Thill, Frederick Jagel, Pedro Mirassou, Bruno Landi, Antonio Salvarezza, Max Lorenz, Koloman Von Pataky, Alessio De Paolis, Erich Witte, Carlo Galeffi, Victor Damiani, Marcelo Urizzar, André Gaudin, Jaro Prohaska, Hermann Wiedemann, Carlos Ramirez, Ezio Pinza, Salvador Baccaloni, Giacomo Vaghi, Claude Golt, Emanuel List, Horacio Gonzalez Alisedo, Joaquin Alsina, Felipe Romito and Carlos Maloberti. The staging continues under the expert direction of Hector Basaldua and the ballets will be mounted alternately by Margarethe Wallmann and Osvald Lamenais.

The novelties promised are Orseolo by Pizzetti, Roland et le mauvais Garçon by Rabaud, L'incoronazione di Poppea by Monteverdi, (ballet) Antiche Danze by Respighi, Judith by Luzatti, Georgia by Jose M. Castro, Mozart's Il Seraglio and Don Giovanni. Also, Erich Kleiber will conduct the first Argentine performances of Bach's St. John's Passion and the Te Deum by Bruckner.

The repertoire further includes Petronio, Aida, Carmen, Mefistofele, L'Italiana in Algeri, Lucia, Rigoletto, Madam Butterfly, Barber of Seville, Werther, Louise, Romeo and Juliet, Caballero de la Rosa, Tristan and Siegfried.

Rival to Salzburg Festival Planned

PARIS.—With the cooperation of Arturo Toscanini assured, Bruno Walter, eminent Austrian conductor, is making plans for a summer festival to rival the Salzburg fete this season. Toscanini has refused to conduct at Salzburg this year, and Mr. Walter resigned when the political situation there changed due to the annexation of Austria by the Reich. The location of the new festival is to be made known shortly. It is reported it may be in France, The Netherlands or even in England. Present rumors state that Versailles is under serious consideration.

Chaliapin's Passing Widely Mourned

Eminent Russian Bass Succumbs in Paris at Sixty-five—Won Worldwide Eminence as Singer of Heroic Opera Roles and as Concert Artist After Youth of Privation

PARIS.—Feodor Chaliapin passed away at his Paris home on April 12, at the age of sixty-five years. The eminent Russian bass had suffered for several years from a recurrent kidney ailment, and during the last two weeks had been critically ill, though he treated his condition lightly and continued in good humor up to the end. Blood transfusions were given him, but he failed to rally. With him at the time of his death were his second wife, the former Marie Petzold, and eight of his twelve children.

Burial took place in the Batignolles Cemetery here, following religious services of the Russian Orthodox Church and a commemoration ceremony at the Paris Opera.

Chaliapin's passing was widely mourned both among members of the Russian colony in Paris and his admirers the world over. His career was one of the most striking in modern musical annals, including as it did, a rise from a childhood of poverty and little opportunity to a position as one of the greatest singing actors of the last half-century.

(Continued on page 14)

Federal Aid May Save Portland Orchestra

Tentative Plan to Allot Some Funds for Next Two Seasons Discussed by Dr. Nikolai Sokoloff in Visit to Oregon City

By DAVID L. PIPER

PORTLAND, ORE.—Uncle Sam, acting through the agency of the Federal Music Project, may possibly become the savior of the Portland Symphony Orchestra, disbandment of which for at least two years loomed as a result of the withdrawal of financial support by its sponsoring organization, the Symphony Society of Portland.

Dr. Nikolai Sokoloff, executive head of the project, spent several days here last month and announced, after making a survey of the local symphony situation, that Federal funds may be authorized to support the symphony orchestra next season. Under a tentative plan outlined by Dr. Sokoloff, the Federal Project would undertake to employ a specified number of musicians, local sponsors being expected to employ the balance. Projects of this kind have been tried with outstanding success in other cities.

Definite action, if taken, is not expected to affect the summer symphony concerts, six of which will be given in July and August by the Stadium Philharmonic Association. Artur Rodzinski has already been engaged to conduct at least one of these concerts.

The Ellison-White Bureau, sponsors of a majority of the local recitals by visiting celebrities, wound up its activities for the season by presenting programs by Lanny Ross in the Public Auditorium and Percy Grainger, both successful.

THE MUSIC BUILDING,
which will play a prominent role in the artistic events scheduled for New York's World Fair in 1939, from an architect's drawing by Daniel C. C. Gilbert. (Photo by Pictorial Feature Service.)

Visit of La Scala Opera Company To New York World's Fair Possible

Italian Ensemble Declared "Eager" to Take Part in Program with Other European and American Groups—Damrosch Outlines Aims of Music Committee

The Scala Opera Company of Milan may take part in the special musical program at the New York World's Fair next summer, if negotiations now under way are concluded, Dr. Walter Damrosch announced on April 20. The Italian company, he said, was "eager to come." The chairman of the music committee for the fair stated that, although plans were as yet not complete for the musical events, the programs would be comprehensive. It is expected that they will include opera performances by the Metropolitan and other companies, the former possibly giving some of its best Wagnerian productions, the Philharmonic-Symphony and other orchestras, and many vocal and other groups from this and other countries.

"Music will decidedly not play the role of a foster-daughter in this exposition, as has sometimes been the case in other fairs. Its role will be shown as a vital one in the everyday life of the people," he said.

Plans for "Pre-View"

Dr. Damrosch also outlined the program for the "pre-view" concert to be given on the exposition grounds this evening (May 1), in the Business Administration Building, Flushing Meadows, Queens. He will conduct Beethoven's ninth symphony, with the Philharmonic-Symphony Orchestra, the choruses of the Schola Cantorum and Oratorio Society of New York. The soloists are to be Rosa Tentoni, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Julius Huehn, baritone, all of the Metropolitan Opera.

Other events on this program are Purcell's Voluntary, for organ, brass and percussion, conducted by John Barbirolli; three Bach chorales orchestrated and directed by Albert Stoessel, and the opening chorus from Parker's Hora Novissima, led by Hugh Ross.

Beethoven Score Listed

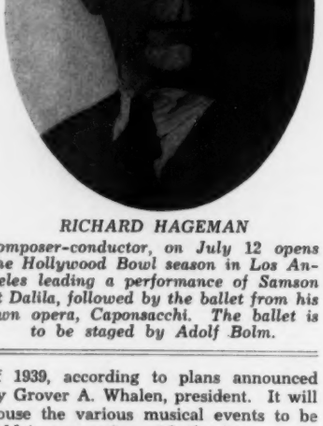
"The music of Beethoven, especially in his later career, was preoccupied with ideals of peace and world brotherhood. The performance of the ninth symphony will thus give a foretaste of the message of universal understanding which the musical events at the World's Fair will seek to propagate," said Dr. Damrosch.

A $350,000 Music Building is being projected for the New York World's Fair of 1939, according to plans announced by Grover A. Whalen, president. It will house the various musical events to be held in connection with the fair.

The building is to be egg-shaped, with no sidewalls, the roof sweeping from foundation to foundation. The auditorium will be 171 feet by 116 feet, without a balcony but with rising tiers of seats.

A May Musical Festival is to be presented there under the direction of Olin Downes, director of music for the fair.

FOR HOLLYWOOD BOWL



RICHARD HAGEMAN
composer-conductor, on July 12 opens the Hollywood Bowl season in Los Angeles leading a performance of Samson et Dalila, followed by the ballet from his own opera, Caponsacchi. The ballet is to be staged by Adolf Bolm.

Kipnis Acclaimed by Australians

(Special cable to the Musical Courier.)

SYDNEY.—Alexander Kipnis recently completed his first series of six concerts here. It was attended by record bookings and crowded houses. The singer had a remarkable reception. In particular, his Schubert and Brahms recital aroused unabated enthusiasm. His tour has been extended. A.M.

Metropolitan Opera Guild Has Large Membership Gain

With a gain of twenty-five percent in membership, the Metropolitan Opera Guild at its annual meeting in New York was told by Mrs. August Belmont, chairman, that the "recession has been turned into a forward march," so far as the organization is concerned.

Through the guild, she said, $74,000 had been received by the company in purchases of tickets and by subscriptions. To the Metropolitan Endowment Fund, established last year by a gift of $10,000 from the guild, $5,000 is to be added as well as a personal gift of $5,000 from Mrs. Joseph B. Long. Donald Blagden said an additional contribution of $13,000 will be made of which $8,000 is to go for endowment and $5,000 to the new Reserve Fund. Other gifts were announced from Mrs. David Bruce, Countess Irene Cittadini, Miss Anne Morgan, Miss Annie Burr Jennings, Mrs. Walter James and two anonymous donors. The total of checks and pledges from the guild to the two funds was placed at $23,000, double that of last year.

The board of directors has elected Mrs. Joseph B. Long, vice chairman, Mrs. Winthrop Ames, assistant treasurer, and Mrs. Joseph R. Truesdale, secretary. New directors are Mrs. Pierpont M. Hamilton, Mrs. Artemus L. Gates, Mrs. Chauncey Waddell, Mrs. Cornelius Tiers, James W. Cox and Col. John R. Simpson. The junior performance committee recommended an increase in activities next year, with Lohengrin and Otello probably to be given. Edward Wardwell, guest speaker, discussed the contribution to business made during the opera season by persons attending performances.

Mrs. Blanche Witherspoon, Mrs. Belmont said, has been named director of the organization. Mrs. Witherspoon announced that larger quarters will be taken in July by the guild.

The members endorsed the policy of General Manager Edward Johnson. Discussing the recent tour of the company, he said that it had broken all records. He declared that the radio broadcasts of New York performances had "built up a new audience which is now demanding to see in person the singers whose voices it knows so well. The enthusiasm of business associations demonstrated their belief in opera as a civic factor."

Philharmonic Season Plans Announced

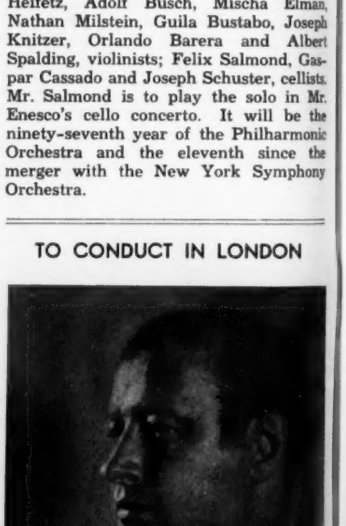
Barbirolli and Enesco to Share Baton—Schelling Again to Supervise Children's Programs—Twenty-Seven Soloists Engaged

John Barbirolli is to conduct twenty-six of the twenty-eight week season of the New York Philharmonic-Symphony Society next year with Georges Enesco occupying the podium for the other two weeks. In all 104 concerts are to be given in Carnegie Hall. The season opens on October 20 and continues to April 30. It will be Mr. Barbirolli's second season as regular conductor and also the second time that Mr. Enesco has relieved him during mid-season. Ernest Schelling is again to supervise the children's concerts, of which six are scheduled.

The usual eight series of concerts is planned, including two of fourteen Thursday evenings; two of fourteen Friday afternoons; two of fourteen Sunday afternoon concerts and two of seven Saturday night students' concerts.

Special features planned include Rossini's Petite Messe Solennelle (to be given with the Westminster Choir and soloists) and a special Christmas program. The twenty-seven soloists engaged are: Kirsten Flagstad, soprano; Eyvind Laholm, tenor; Hephzibah Menuhin, Sergei Rachmaninoff, Artur Schnabel, Arthur Rubinstein, Rudolf Serkin, Jose Iturbi, Walter Gieseking, Guiomar Novaes, Ernest Schelling, Eugene List, Hortense Monath and Eduardo del Pueyo, pianists; Mishel Piastro, John Corigliano, Jascha Heifetz, Adolf Busch, Mischa Elman, Nathan Milstein, Guila Bustabo, Joseph Knitzer, Orlando Barera and Albert Spalding, violinists; Felix Salmond, Gaspar Cassado and Joseph Schuster, cellists. Mr. Salmond is to play the solo in Mr. Enesco's cello concerto. It will be the ninety-seventh year of the Philharmonic Orchestra and the eleventh since the merger with the New York Symphony Orchestra.

TO CONDUCT IN LONDON



EUGENE GOOSSENS
has been engaged for his eighth season as musical director of the Cincinnati Symphony Orchestra, which includes twenty pairs of concerts next season. Mr. Goossens sailed for Europe on April 26 to conduct the Royal Philharmonic Orchestra in London and other orchestras. He may direct some operatic performances. Mr. Goossens is not expected to return to his Cincinnati post until six weeks after the new season opens, the concerts there being shared in the interim by Jose Iturbi and Hans Lange.

Mozart's Abduction from the Seraglio Staged by the Juilliard Opera School

New English Version by Albert Stoessel and Robert Lawrence Conducted by the Former—Student Singers Gain Conspicuous Success in Merry Work

By R. M. KERR

Restoring Mozart's The Abduction from the Seraglio, the opera department of the Juilliard School of Music offered one of its best productions on April 6. A new English version had been prepared by Albert Stoessel, who also conducted, and by Robert Lawrence, the former doing the dialogue and the latter the lyrics. Alfredo Valenti was responsible for the carefully worked out and aptly devised stage action. The settings and costumes were by Natalie Swan and other members of Frederick J. Kiesler's class in stagecraft, and represented colorful and tasteful stylized effects. Gregory Ashman was the chorus master. Alternate student casts presented the work on four successive evenings, and the opera orchestra of the Juilliard School was in the pit.

A Work of Charm

Mozart's *Singspiel* had last been staged in New York by the American Opera Company in 1928. Considering its delightful musical zest and inspiration, it is remarkable that the work has never found a place in the repertoires of our leading companies, especially in view of its strong popularity in Europe. The libretto is slight and contains popular ingredients, faulty though its dramatic construction may be. The book is based on one written by Christoph Bretzner for the composer André, but not set by him, and was subsequently revised by Gottlob Stephanie and by Mozart, but never to the latter's complete satisfaction. Pundits have traced its story to an English comic opera, The Captive, done in London in 1769, with music from Italian popular songs and others by Dibdin, and it is said also to resemble (even to the names of some of its characters) an English play, The Sultan, or a Peep into the Seraglio. The score is on a slighter scale, in some respects, than other of Mozart's masterpieces, but it is filled with delightful verve and also has arias of noble breadth and melodic beauty.

The story is a familiar one and may be briefly summarized as follows: Constanza, a Spanish lady, and her maid Blonda, who is English and independent-minded, are captured by the Turkish Pasha Selim and placed in his household, but the former resists the ruler's suit, while the servant is as adamant with the stout Osmin, his overseer. Belmont, Constanza's lover, and Pedrillo, his manservant, accepted by Blonda, arrive to rescue them, and the former is by a ruse introduced to the house as architect to the Pasha. Pedrillo plans an elopement for the four, by getting Osmin drunk but the plan is foiled. In the end, the Pasha relents by some quirk of Oriental psychology, on learning that Belmont is the son of his worst enemy. The English translation, though a little on the literal side, was faithful to the original text.

Student Cast Scores

The cast on the opening night was headed by Genevieve Rowe, winner of a National Federation of Music Clubs' prize several seasons ago, who brought personal charm and a voice of excellent quality and flexibility to the part of Constanza. Her singing of the great aria, Martern aller Arten (translated as Tortures of All Sorts), was highly creditable. Miss Rowe seems to possess real

prima donna possibilities. Dorothea Torbeson as Blonda offered a spirited and forthright characterization of the hoyden, her full, clear voice of ample range equal to the assignment. Joseph Marsilia as Belmont had a lyric tenor equipment of the right quality, though not as yet perfectly schooled to conquer the florid difficulties of a notably virtuosic score. Donald Dame showed geniality of manner and apt vocal characterization as the roguish Pedrillo, and scored particularly with his quaking air on the necessity of bravery in Act II. Gean Greenwell, as the obese Osmin, proved an excellent foil in the drunken scene, and sang with unction. The speaking part of the Pasha was done with necessary dignified menace by C. Wistar Yearsley. Smaller roles were taken by Stanley Carlson (Klaas), John Kitty (an Officer) and Charles S. Welch (Deaf Mute). A mixed chorus of twenty-two students assisted. The orchestra, under Mr. Stoessel, played the suave and sparkling score with generally good tone quality and attack.

As a whole, this production challenged comparison with professional groups, the second act in particular being done with a poise and musical stylistic grasp that reflected the highest credit on the singers and directors. The audience warmly testified to its pleasure.

ALL IS FORGIVEN.
The Pasha magnanimously consents to the marriage of the captive lovers on learning that Belmont is the son of his worst enemy. Left to right: kneeling, Belmont, Lee Couch; Constanza, Helen Marshall; standing, Osmin, Gean Greenwell; Pasha, C. Wistar Yearsley; Blonda, Berenice Alarie; standing, Pedrillio, Frederick Loadwick. (Photo by Gray.)

THE THWARTED ELOPEMENT
Plans of Belmont and his man servant Pedrillo to deliver Constanza from the harem are foiled by the premature awakening of Osmin from his drugged sleep. Left to right: Osmin, Gean Greenwell, Pedrillo, Frederick Loadwick, Belmont, Joseph Marsilia, Constanza, Genevieve Rowe.

At left, below: Osmin, the Pasha's bulky steward, in a militant mood, portrayed by Mr. Greenwell. (Photos by Gray.)

Carroll Glenn Wins Naumburg Foundation Debut Recital

Carroll Glenn, young South Carolina violinist, is the only artist to be presented in debut recital next season by the Walter W. Naumburg Musical Foundation. In the fourteenth annual competition one hundred thirty-one participated with twenty-three reaching the finals for appearance before Walter Spalding, Wallace Goodrich, Adolfo Betti, Bruce Simonds and Povla Frijsh, the judges.

Miss Glenn studied at the University of South Carolina and for the last seven years has been a pupil of Edouard Dethier at the Juilliard Graduate School.

Lily Pons Made Officer of Honor Legion

PARIS.—Following a charity concert which she offered in the Salle Pleyel, Lily Pons, Metropolitan Opera coloratura soprano, was made an officer of the French Legion of Honor. S. T.

Italy's Ticket Outlay Equals Alcohol

More Money Spent for Music Than for Sports

ROME.—The Italian Society of Authors has published a volume of one hundred and twenty-eight pages, containing over a hundred and fifty diagrams illustrating the course of entertainments of all *genres* during 1936. According to this volume, Italians spent 628,800,642.70 lire (an average of 14.60 lire for each inhabitant) for amusements during the period mentioned. The number of tickets sold was 336,000,000 and 982,045 performances were given.

The total amount expended is divided as follows: Cinema, 439,800,000 lire; theatres (opera, operetta, comedy, reviews) 91,600,000 lire; sports, 26,000,000; concerts, music-halls, lectures, 70,000,000.

The most interesting discovery which the publication makes is no doubt its revelation of the fact that the Italians pay practically as much per head for entertainments, as they do for drinks, the average of which comes to fifteen lire per inhabitant. The average for tobacco, on the other hand, is 59.10 lire. It is also interesting, and significant, to note that, in 1936, Italy had over 5,000 performances of opera and ballet. W. W.

Song Writers Association Votes Aid to Austrian Composers

At its annual meeting recently, the Song Writers Protective Association unanimously passed a resolution to aid the plight of German and Austrian composers. The plan submitted would allot royalties, said to total $100,000, due the American Society of Composers, Authors and Publishers from cafes, orchestras and radio stations in those countries, for the use of American songs, to such a fund. The resolution directed Irving Caesar, president of the association, who is also a member of the A. S. C. A. P. board of directors, to submit the plan to the latter body at its next meeting.

NEW YORK CONCERTS

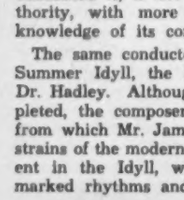
APRIL 6

Hadley Memorial Concert With the cooperation of the National Association for American Composers and Conductors, the Henry Hadley Foundation sponsored its first concert on this evening in Carnegie Hall. Mrs. Julian Vanamee, president, in a brief address, said the foundation was dedicated to perpetuate the ideals of the late American composer, namely to aid American artists and American music.

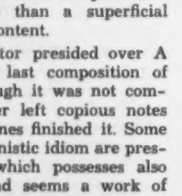
The Philharmonic-Symphony Society, Marjorie Lawrence, Metropolitan Opera soprano, Eunice Howard, pianist, and three conductors, John Barbirolli, Fritz Reiner and Philip James, conributed their services to the program, Mrs. Vanamee said. She also read a letter of congratulation from President Franklin D. Roosevelt.

The program, all of Hadley compositions, gave a cross-section of the composer's talents. Dr. Hadley contributed to practically all forms of music although a large proportion of his life was devoted to the instrumental field. Mr. James started the evening with the composer's Symphonic Fantasia (op. 46), which was written in 1904 in Paris. A fantasia in its real sense, the work shows impressionistic influences although a personal expression is not lacking. Mr. James conducted it, if not with complete authority, with more than a superficial knowledge of its content.

The same conductor presided over A Summer Idyll, the last composition of Dr. Hadley. Although it was not completed, the composer left copious notes from which Mr. James finished it. Some strains of the modernistic idiom are present in the Idyll, which possesses also marked rhythms and seems a work of



JOHN BARBIROLLI



MARJORIE LAWRENCE

moods. The presentation was a premiere.

Miss Howard, who commissioned Dr. Hadley to write his Concertino and to whom he dedicated it, was soloist in this brief work. Arranged to give the pianist opportunity for scintillant display, Miss Howard played it in this fashion, with Mr. James conducting.

Following the intermission came The Culprit Fay, under Mr. Barbirolli's direction and read with complete understanding of its rhapsodic style. Miss Lawrence then contributed Halcyone, an intensely dramatic aria which was composed for and presented originally by Rafaelo Diaz, erstwhile Metropolitan Opera tenor. In splendid vocal condition, Miss Lawrence realized its complete emotional content, with Mr. Reiner and the orchestra giving dramatic support.

The program was concluded by Mr. Reiner conducting the overture In Bohemia, a work wherein the composer threw off derivative influences and spoke in brilliant and rollicking fashion. Mr. Reiner read it *con amore*.

APRIL 7

Philharmonic Orchestra Abram Chasins was the composer-soloist at this Carnegie Hall evening concert, when he played the revised edition of his second piano concerto in F sharp minor, whose antecedent version had its premiere with the Philadelphia Orchestra in 1933. At the latest occasion, a program note informed listeners that the one-movement work is an essay in a new form, concerning itself with the treatment of only two themes, including variations, a fugue and cadenza.

Chasins' material is ingratiatingly melodic, free from modern harmonic acerbity, and fluently and brilliantly written,

MARIAN ANDERSON

RICHARD BONELLI

but with contrasts of attractive lyrical moments. The composer's polished pianism and discreet handling of tone helped his music to win pronounced success and himself to gain repeated recalls.

John Barbirolli and his orchestra did an especially lovely presentation of Vivaldi's lofty and affecting concerto grosso, for strings, in G minor (arr. by A. Mistowski); and also gave glowing accounts of Fauré's suite from Pelléas et Mélisande, and Elgar's Enigma Variations.

APRIL 8

Riverdale Country School Concert Several hundred boys, of ages ranging from the piping sixes to the *profundo* teens, gave voice to rousing works in various tongues at the sixth annual choral concert of the Riverdale Country School, held in Town Hall. An innovation was the appearance of the Glee Club and Chorus of the Riverdale Country School for Girls as guests, thus making possible a mixed chorus. The various units of the organization, including the combined choruses, the Lower, Middle and Girls' School and the Riverdale Glee Clubs, sang with enthusiasm and with evident appreciation of their work. Much credit redounds to Richard McClanahan, director of the Riverdale School of Music; David B. Scoular, director of choral music, and Clement A. Barton, head of music at the girls' school, for the ease with which music ranging from classics to folk numbers was done, including complicated works by Palestrina, Handel and others. The Riverdale School Orchestra also played a Slavonic Dance by Balikoff, and a two-piano number by Infante was given by Robert Link and Carey Ellis. The audience showed warm appreciation. The headmaster, Frank S. Hackett, spoke briefly during the program.

APRIL 9

Neighborhood Music School An ambitious program for juniors, intermediates and seniors of the Neighborhood Music School, (Janet D. Schenck, director), was presented by them at a Town Hall matinee. Hugh Ross, Fannie Levine and Hugo Kortschak conducted various ensembles and were ably followed by the youthful musicians. Mr. Ross directed the string orchestra and chorus in two Bach excerpts, both singers and players disclosing ready response. Miss Levine conducted the intermediate orchestra in a Bach gavotte and Morris dance, played with enthusiasm, and youthful Phyllis Cohen then offered spiritedly two movements with a string ensemble, under her own direction, from Bach's F minor concerto.

In the junior group Elaine Allen, diminutive pianist, Peter Martin, Algernon De Luca and Leon Taub, violinists, and Veronica Mimoso and Eleanor Fine, pianists, offered contributions. Others heard were Lucy Palermo, Kurz Weil and a quartet comprising William Ehrenkrantz and Philip Callaci, violinists, Sam D'Piazza, viola and Leo Teraspulsky, cellist. Mr. Kortschak conducted the senior orchestra in the dances from Prince Igor as the concluding number, the players giving an admirable delineation of the difficult works.

Josef Hofmann Even if one were to write this entire review only in superlatives, complete justice would hardly be done to the way Josef Hofmann played at his Carnegie Hall matinee, whose program he repeated the next evening in the same auditorium. Both events drew a packed house.

This phenomenal pianist and musician was at the top of his marvelous powers, and the result made for prodigious performances, both as to interpretation and execution. The auditors wondered, enjoyed and applauded without stint. As gracious acknowledgment, they received a long list of added numbers, each one stimulating the desire for more.

No details need be expended upon the separate items of Hofmann's achievements—his illuminative reading of Beethoven's Waldstein Sonata (op. 53); the affectionate and highly poetized treatment of Schumann's Kreisleriana; the eloquence and command of moods in a Chopin group (winding up with tremendous drama in the F minor ballade); Stojowski's Orientale; Moment Musical in F sharp minor, by Schubert-Godowsky; etude in C sharp minor (op. 2), Scriabin; and the recitalist's own Kaleidoscop (op. 40, No. 4). An unforgettable concert, of which some musical philanthropist should have had phonographic records made, to be presented to every student of the piano.

Hilda K. Kosta After appearing in opera in New York and other cities, Hilda Kutsukian Kosta, a young contralto born in Turkey, offered a recital of songs and arias at Town Hall on Saturday evening. She is gifted with a vocal organ of sonority and considerable dramatic and temperamental flair. If her production were completely perfected, there is a possibility that she might attain to notable achievements. But, as revealed on this occasion, her in-

PHILIP JAMES

MICHAEL ZADORA

JOSEF HOFMANN

FRITZ REINER

terpretative and technical powers are unevenly developed. She had particular success in songs by Sibelius and Rubinstein, in a long list that included examples in Italian, French, Spanish, Greek and English. An aria from Massenet's Werther was done dramatically, showing instinct for the stage. Giuseppe Bamboschek was a helpful accompanist. The audience gave cordial response.

APRIL 10

Philharmonic Orchestra A novelty offered by John Barbirolli at the Sunday afternoon Philharmonic concert was the first New York hearing of John Ireland's A London Overture. It is a lively, programmatic score, the chief theme reputedly derived from the cry of a bus conductor announcing Piccadilly. The coloring of the opening section is rather sombre, though later themes are animated. The harmonic quality is not pronouncedly "advanced," and various devices are used that vividly portray the jaunty, lurching movement of the vehicle and the gay and turbulent scenes that may be viewed during the ride. The reception was cordial. Mr. Barbirolli also offered a fugue for violins by Arcady Dubensky, a member of the second violin section of the orchestra. This score, played previously by the Philadelphia and other organizations, is built with resource on the Bach pattern, yet with individual modern effects that are not incongruous. It was performed with great spirit and virtuosity. The program also repeated Abram Chasins' second piano concerto, with the composer as feted soloist, a work heard in the midweek concerts. Bach's Brandenburg concerto (No. 3) and the fifth symphony of Beethoven completed an interesting and much-applauded concert.

Marga Waldron Dance creations of various picturesque periods and moods made up the program presented by Marga Waldron in the Guild Theatre on this Sunday afternoon. Her numbers alternated between classic ballet steps and more individual essays in miming of a semi-humorous or wistful characterization. At her best when a rompish, *gamine* quality was called for, she had particular success with the Russian folk song and American pioneer dances, both of which were repeated. Other numbers included Court Jester, danced to a Debussy prelude, and a final exuberant version of Gershwin's Rhapsody in Blue. Music was provided by Elenor Mangum, pianist, Carlos Dimos, violinist, and Norman Hollander, cellist, who also played solo and ensemble interludes between the dances. The audience was large and cordial.

APRIL 11

Beethoven Association Marjorie Lawrence, Metropolitan Opera soprano, and the Roth Quartet were the artists presented on the final program this season of the Beethoven Association in Town Hall. The string ensemble, comprising Feri Roth and Jeno Antal, violins, Ferenc Molnar, viola, and Janos Scholz, cello, contrib-

MARGA WALDRON

ABRAM CHASINS

uted Mozart's "Haydn" quartet in E flat (K 428) and the rarely heard American Quartet in F (op. 96) of Dvorak. The Mozart was artistically set forth but the players were at their best in the Dvorak, revealing full appreciation of its rhapsodic style.

Miss Lawrence, with Felix Wolfes providing able support at the piano, chose Hugo Wolf for her first group. Mignon was poignantly sung, the humor of Der Rattenfänger exquisitely delineated while the nobility of Gesang Weyla's was stylistically disclosed. The sly humor of Storchenbotschaft was admirably revealed. Four Songs and Dances of Death by Moussorgsky gave Miss Lawrence opportunity to demonstrate her interpretative skill, the final one, Death the Commander, being dramatically delineated. Vocally, she was in splendid form.

APRIL 12

Philadelphia Orchestra Mozart's beguiling Divertimento in F major (K. 247) opened the ninth of the 1937-38 evening concerts of this orchestra at Carnegie Hall. Other numbers were the new fourth symphony by Harl McDonald, Kodaly's Hari Janos suite, and vocal pieces sung by John Charles Thomas. He performed the Eri Tu aria from The Masked Ball, Grieg's Eros, Duparc's Phydilé and the Salome recitative and aria from Massenet's Hérodiade.

The McDonald opus turned out to be arresting because of its confident and adept workmanship, the dignity of its material, and its third movement called In the Tempo of a Fast Cake-Walk, which this American composer says that he chose in place of the conventional *scherzo*, as the Cake-Walk is typical of the spirit and rhythm of our land and enjoyed general popularity. The episode is treated with much humor and becoming orchestral ebullience. The whole work made a highly favorable impression —the finale is especially ingratiating, with a quiet lyrical close—and the composer was called to the stage to receive well deserved applause.

The agreeable Thomas tones and smooth vocal art, combined with that artist's dramatic eloquence, won many rounds of warm handclappings. Eugene Ormandy conducted with his wonted musical insight, ardor and exactness.

APRIL 13

Marian Anderson An established recitalist now in New York, Marian Anderson drew a large following to Carnegie Hall for her recital, the last in the series given there by Manager Sol Hurok.

Miss Anderson's voluminous tones, expertly projected, pleased the ear as completely as her purposeful interpretations appealed to the mind. She has made almost miraculous improvement as an artist since she started her professional career in America.

The colored contralto's performances at the present recital stimulated and edified her hearers in Handel's Te Deum, Tutta racolta and Der Flöte weich Gefühl; Carissimi's A Bruno Vestiti; Bellini's Casta Diva (from Norma) magnificently infused with broad drama and deep feeling; Schumann's Ich Grolle Nicht and Der Nussbaum; numbers by Franck, Russotto, Charles Cohen, Sibelius and Vehanen; also several Negro Spirituals. Kosti Vehanen, as usual, accompanied at the piano.

Society of Professional Musicians' Concert A new organization, the Society for Professional Musicians, gave the first of a projected series of annual concerts in Town Hall. It introduced eight competent soloists with a chamber orchestra, under Leon Barzin, in a program of unusual works. The list opened with Haydn's rare symphony in G minor (No. 39), for two oboes, two horns and strings, performed with spirit if not remarkable tonal beauty under Mr. Barzin. It is a score of high inspiration and has a delightful last movement.

Perhaps the high point of the evening was the superb playing by William Primrose and Fritz Kitzinger of Bax's sonata for viola and piano. These superlative artists gave a highly sympathetic reading to the romantic and lyrical but somewhat capriciously designed sonata.

The first performance of a concerto for piano, oboe and horn by Dante Fiorillo had Morton Gould, Albert Goltzer and David Rattner as the respective soloists, the first substituting for another artist at short notice. Only two movements were given, and under the circumstances not with the utmost finish, but these revealed rhythmic originality and an Italianate eloquence in some pages.

John Priere, tenor, sang with virtuosity, if a rather small voice in Bach's Easter solo-cantata No. 160, Ich weiss dass mein Erlöser lebt, with Ralph Kirkpatrick, harpsichord, Edgar Lustgarten, cello, Paul Winter, violin, and Leonard Sharrow, bassoon, as skilled instrumentalists. Laura Newell, harpist, played with charm and technical fluency in the popular *introduction* and *allegro* of Ravel, assisted by Kolman Smit and Mr. Winter, violins; Louis Kievman, viola; Carl Stern, cello, John Wummer, flute; and Auguste Duques, clarinet.

Two sections from Charles Ives' rarely done Theatre Set, for chamber ensemble, revealed curious, rather gloomy, maundering combinations of unrelated melodies, punctuated at intervals by tinkling bells, but they presumably had some emotional significance *à la surréaliste*. The high-spirited conclusion was Shostakovitch's piano concerto, with Milton Kaye doing the slapstick solo part in this amusing parodistic work with brilliant technical aplomb. William Vacchiano played the trumpet solo. There was warm applause for all the artists.

APRIL 14

Philharmonic Orchestra Delius' Appalachia was given place on John Barbirolli's program at Carnegie Hall, a gesture in keeping with his good idea to let New York hear the best of the works by English composers.

The Delius score is based on a slave song which he heard during his youthful years as an orange planter in Florida.

MILTON KAYE

FREDERICK BRISTOL

RECITALS OF THE FORTNIGHT

The setting is for chorus and orchestra, has an introductory statement of theme and mood, and then goes into variations. Somewhat discursive and in spots not important, nevertheless this music reveals sincerity, poetical reflection and sensitive instrumentation. Some of the episodes appeal through direct beauty. There is little of actual descriptiveness. The hearers evidently liked the opus greatly.

The program also had Purcell's Trumpet Voluntary for organ, percussion and brass, and three first act scenes from Parsifal. Harry Glantz played the trumpet solo in the former, and Richard Bonelli and Norman Cordon sang the solo

HILDA KOSTA

WILLIAM PRIMROSE

parts in the latter. The Schola Cantorum and the St. Paul's Choristers of Flatbush combined to form the massed vocal background. Messrs. Cordon and Bonelli were admirably sonorous and moving; Barbirolli and his orchestra performed in fine spirit and accord. This program was repeated at the Easter Sunday concert.

APRIL 19

Dessoff Choirs Novelties need not necessarily be contemporaneous musical endeavors, it was strikingly brought out at this evening concert in Carnegie Hall by the three Dessoff Choirs, now under the tutelage of Paul Boepple. In a concert for the benefit of the Bethlehem Day Nursery of the Church of the Incarnation, Mr. Boepple's choristers, assisted by twenty members of the Philharmonic Orchestra, Ralph L. Kirkpatrick, harpsichordist and Frank Widdis, at the organ, offered four numbers only one of which has probably been heard previously in this city, namely the F major Mass (K 192) of Mozart.

The Bach cantata (No. 150) Nach dir, Herr, verlanget mich, in which the Motet Singers took the solo parts against the A Capella Singers, is rarely heard, yet it not only foreshadows the Passions and B Minor Mass but can stand alone as an interesting phase of Bach's development as a stylist. Couperin's Troisième Leçon de Ténèbres, based on plain-song principles but with the filigree decorations of his period, reveals this Gallic composer's too rarely heard propensities for the choral field. String parts were added for the occasion, based on the figured bass of the composer.

Handel's Italianate duet (for women's voices), Beato in ver chi può, foreshadowing certain parts of Messiah, is a work that should be heard more often, particularly when given so admirably as by the Adesdi Chorus. The Mozart mass, a youthful but musicianly work wherein echoes of Papa Haydn can be heard, was sincerely and movingly read by the A Capella Singers with the Motet Singers again as soloists. The instrumental assistants cooperated ably and Mr. Boepple disclosed sincere appreciation of his program.

APRIL 20

Frederick Bristol On a stage suffused with soft amber flood-lighting, an all-modern piano program was played by Frederick Bristol in Town Hall. A large audience gave rapt attention and hearty applause. First New York hearings were given of a sonatina by Fuga, a short three-movement work with marked French impressionistic manner and a more rugged and dissonantal scherzo by Stevens. Mr. Bristol opened his list with Poulenc's Novelette in C major, Ravel's Pavane and Scriabin's Poème Satanique, done with vigor and clarity. A Debussy group had a robust conception. Of considerable interest was Turina's suite, Le Cirque, its sections depicting various figures of the sawdust ring. De Falla's Danse Rituelle du Feu closed a list that was printed entirely in lower-case letters.

Eduard Steuermann and Michael Zadora For its inaugural concert, given in Steinway Hall, the newly organized Busoni Society, Inc., presented Michael Zadora, founder-president, and Eduard Steuermann, a member of its advisory board, in a two-piano list embracing three Mozart arrangements and two original compositions of the late Italian master.

The overture to The Magic Flute, in Busoni's arrangement opened the evening, followed by his improvisations on a Bach chorale. The Fantasia Contrappuntistica provided the second group and then came the Phantasy for a Clockwork and Duettino Concertante, both originally by Mozart.

The technical superstructure reared upon the Mozartean originals was forcefully and scintillatingly set forth by the duettists.

RICHARD McCLANAHAN

NORMAN CORDON

Other Concerts

The fortnight's events in New York, already beginning to show diminution before the end of the season, also included: Flower Hujer and Ivan Kashkevitch, dancers, Town Hall, April 6; Malcolm and Godden, duo-pianists, Town Hall, April 8; a repetition of the same concert played by Josef Hofmann the previous day, Carnegie Hall, Aube Tzerko, pianist, Town Hall, Cornelia Stabler, diseuse, Barbizon-Plaza, and Nicholas Farley, tenor, Washington Irving High School, all on April 10; Marie Nabatoff, soprano, Town Hall, April 12; Workman's Circle Chorus, Town Hall, April 17; and Helen Fogel, pianist, Town Hall, April 19.

(Photo of Zadora by Nicola; McClanahan by Apeda; James by Harold Stein; Chasins by Kubey-Rembrandt; Reiner by Nickolas Muray; Waldron by Chidnoff; Anderson by de Flaugergues, Paris; Hofmann © by Grancel-Fitz, Inc.; Cordon by Delar; Lawrence by Bruno of Hollywood; Barbirolli by Toppo.)

Scriabin's Ecstatic Poem Fails to Please in Paris

Achron's Pianistic Success—New English Composer Introduced—Maggie Teyte Reappears

PARIS.—Albert Coates tried to convince Parisians that Scriabin's Poem of Ecstasy is the kind of music they ought to foster. The plain fact is, they never will. His effort to have Vaughan Williams' London Symphony bring a message to folks in these parts was also more or less a shot in the dark. Vera de Villiers sang five songs by Josef Marx. On some listeners, they made no particular impression. Jean Doyen played the Ravel piano concerto. He has fleet mechanism, but what one likes to think of as real technic is still without his pale of action.

Andre Fistulari knows a great deal about an orchestra. His programs brought nothing new, neither did they shed novel light on old masterpieces, but they proved that Fistulari knows his business. An applauded soloist with him was Lola Bobesco, who neatly fiddled out the strains of a Mozart concerto in A, and the intricacies of prelude and allegro by Pugnani-Kreisler.

Isidor Achron scored with his brilliant, beautifully-toned delivery of Liszt's E flat war-horse, with the Colonne Orchestra, Paray conducting. Achron's work was so well achieved, he all but convinced us that this was almost great music. The customers sized him up at his full value and gave him a rousing reception.

Marguerite Roesgen-Champion was a delightful, authoritative pianist in concerto in G, by Mozart (Poulet Orchestra, Cloez conducting) and a charming composer in her Cinq Danceries, inspired by ancient dance tunes, which she has garbed in modern attire. The Pavane, Gaillarde and Tourdion are perhaps the most attractive of the set. Maria Branèze is one of the rare vocalists who seems really to like to sing. At least that was the impression she made in some folk-songs, arranged by Corniot, and in La Chanson de Kon-Singa, by Pascal.

What Price English Composer?

Ellen Coleman being more than a merely interesting English composer, the British colony characteristically did not turn out in quantity to applaud the recent concert of her productions. Perhaps there is no British colony in Paris. If there is, perhaps they do not like music, and it may also be that they would not recognize a good English composer if they bumped into one. Miss Coleman nevertheless had a decent crowd, and the program disclosed a versatile talent, admirable technical facility, and a true sense of melody based on a large fund of swelling lyricism. This assessor took the greatest pleasure in Ave Maria for baritone accompanied by piano, violin, and cello (Louis Noguèro was the excellent soloist in this extraordinary song) and in—I am still telling what rejoiced me most—sonata in D minor, for violin and piano (played by A. Andolfi and P. Larozière). The sonata differs from many modern works, in that it treats the violin like a violin and not a steam-roller, and in that the score runs over with extremely musical music.

New French Symphony

The last concert of the Philharmonic Orchestra, under Charles Munch, promised more than was realized. It opened with a Te Deum by Handel (Froumenty, bass soloist). The first symphony by Arthur Lourié sounded too frenetic, agitated, and confused, to win desire to hear it again. M. Lourié has monumental intentions, but the final effect was minuscule, despite the fact that a great many instrumentalists were hard at it all the time. Roussel's Bardit des Francs, for male chorus and orchestra, also a first performance, had to be repeated. It is not, however, the great Roussel of some later opuses. Perhaps that was why it was so vociferously acclaimed? Another premiere, Cantate pour le temps Pascal, for soli, chorus, and orchestra, by Maurice Jambert, runs the gamut of a variety of contrasting, at times conflicting, sentiments, signal pages being Outrages and Les Sept Douleurs.

Recital Observances

Under the auspices of the Société Philharmonique, Maggie Teyte, soprano, and Alfred Cortot, pianist, joined forces in a Debussy program. For his part of the *séance*, Cortot exquisitely delineated the first book of Preludes and Children's Corner, while Mme. Teyte, visibly ill at ease in the Frenchman's tricky lyrics, essayed her art in Fêtes Galantes, Le Promenoir des Deux Amants, Ballade des Femmes de Paris, and Chansons de Bilitis. She was expertly accompanied by Cortot.

A delightful evening of poetry and music took place in the Salle Debussy when Robert Swasey, American author, read his Maple Drive, a poetic narrative of the New England countryside, and Michel Gibson, violinist, and Serge Sarkissoff, pianist, played sonatas by Handel, Schubert and Brahms (A major). The hearers greatly appreciated Mr. Swasey's beautiful reading, and the musicians were recalled for their communicative delivery.

IRVING SCHWERKÉ.

FILLS FAMOUS SHOES

FELIX KNIGHT

assumed the role of Enrico Caruso in a recent Magic Key Broadcast by NBC of a sketch of the late Metropolitan Opera tenor's life. This appearance was his third engagement for these broadcasts.

German Instrument Sales Rise

BERLIN.—According to statistics, Germany, during 1937, exported 71,229 musical instruments, as against 61,695 in 1936, representing a total value of RM 30,066,000, as against 27,435,000 the year before. The principal clients of Germany were: (1) for grand pianos: Great Britain (799 instruments), Sweden (151), Holland (136), Switzerland (124); (2) for upright pianos: Holland (936), Argentina (565), South Africa (457) and Great Britain (400).

K. C.

Rochester Welcomes the Metropolitan Opera

Aida Sung to Applause by Stellar Cast—Leopold Mannes and Irene Gedney in Duo-Piano List—Pianist and Kilbourn Quartet End Series

ROCHESTER, N. Y.—The Metropolitan Opera Association paid its eagerly anticipated yearly visit to the Eastman Theater on April 11, the opera this season being Aida. A tremendous audience, which packed the theater to capacity, responded enthusiastically to the brilliant presentation of Verdi's opera. Richard Bonelli gave a performance of Amonasro, in which the authoritative beauty of his singing was splendidly exemplified. Giovanni Martinelli as Rhadames brought delight to all his admirers. And Ezio Pinza was excellent as Ramfis. Bruna Castagna was a distinguished Amneris. Dusolina Giannini sang and acted the role of Aida with deep emotional feeling. Norman Cordon was the king, Giordano Paltrinieri the messenger, and Thelma Votipka the priestess.

Two-Piano Recital

Leopold Mannes and Irene Gedney presented a recital of music for two pianos at the David Hochstein Memorial Music School to aid the scholarship fund of this school. The accomplished musicianship and interpretative skill of the pair was evident throughout their program which consisted of an Allemande by Couperin; sonata in D major by Mozart; suite (No. 2) by Rachmaninoff; Invitation to the Dance by Weber-Godowsky; and variations on a theme of Haydn by Brahms.

Kilbourn Chamber Series Closes

Cecile Staub Genhart, pianist, and the Kilbourn Quartet gave the closing concert of the Kilbourn Hall Chamber Music concerts on April 12. Of notable interest was Mrs. Genhart's playing in Brahms' quartet in A major. Her interpretation was thoroughly musical and the quality of her touch and tone added to the vitality of her part of the performance. Mendelssohn's first quartet for stringed instruments (op. 12) in E flat and a quartet (No. 3) by Villa-Lobos, modern Brazilian composer, were the remaining numbers on the program.

L. L.

Three Days' Program for Silvermine, Conn., Festival

NORWALK, CONN.—The entire New York Philharmonic-Symphony Orchestra is to participate in the Silvermine Festival this year. Concluding the Stadium Concerts in New York on August 17, they are expected to appear here the following evening and through August 21. Choral organizations and eminent soloists will assist and there is to be a special program for children. Chamber music recitals, programs of sacred music and lectures on music and art are listed on the program.

In connection with the festival a competition for American composers will be held with a prize awarded for the best overture based on a romantic episode in New England history.

John Vassos, president of the Silvermine Guild, has announced the formation on a permanent basis of the Silvermine Guild Music Festival Association, to sponsor the festival.

W. L.

REJOINS METROPOLITAN

GRETE STUECKGOLD

rejoined the Metropolitan Opera Association to sing the role of Octavian in Strauss' Der Rosenkavalier in Boston. She is scheduled to appear with the company early next season in New York.

Shostakovitch Work in U. S. Premiere

Rodzinski Offers Radio Hearing of Russian Composer's New Fifth Symphony with NBC Orchestra

The April 9 concert of the NBC Symphony Orchestra in the series now under the baton of Artur Rodzinski, had a program embracing Weber's Oberon Overture, the American premiere of Shostakovitch's fifth symphony, Respighi's first suite of old Italian airs and dances, Albeniz's Fête-Dieu à Seville, and excerpts from the third act of Die Meistersinger.

Carefully prepared readings, excellently played by this now well integrated and polished orchestra, delighted an audience that filled studio H8 at the RCA Building, and Rodzinski and his men had a becomingly warm response.

The new score by Shostakovitch (only a few months old) offered much of interest, even if it does not reflect the spontaneous feeling and originality of the young Russian's first symphony. Now thirty years old, he has become conservative, and his latest pages hark back to models made familiar by Rachmaninoff, Tschaikowsky and Scriabin. The fifth symphony has abundant melody, euphonious harmonization, and of course, adept writing for the instruments. A poignant slow movement and expressive finale are especially appealing. The work, nearly three quarters of an hour in length, apparently pleased the listeners greatly.

L. L.

Schreker and Strauss Restored

An all-Germanic list under Dr. Rodzinski made up the NBC Orchestra program on April 16, the works heard being a suite from Schreker's ballet, Bach's toccata and fugue in D minor, The Birthday of the Infanta, Richard Strauss' Also Sprach Zarathustra, Johann Strauss' Fledermaus Overture and his waltz, Tales from the Vienna Woods. Schreker's suite, last given in New York by Bruno Walter in 1933, is colorful and with pages of fanciful, poetic quality. The arrangement of the Bach work used was by Wertheim. The Rodzinski baton gave brilliant technical exposition to the profundities of the Strauss score, unheard in New York for almost a decade. He had a stirring ovation after the vivacious readings of the lilting Johann Strauss scores.

D. B.

Metropolitan Opera

PARSIFAL, APRIL 15 (MATINEE)

In accordance with its traditional policy, the Metropolitan Opera Association gave New York its annual hearing of Wagner's consecrational festival play on Good Friday afternoon. Parsifal, is one of Wagner's most monumental offerings to music. The Metropolitan always recognizes this by assigning great artists for its delineation. The Good Friday presentation was no exception; an innovation, purely circumstantial however, was the fact that it had two conductors. Erich Leinsdorf relieved Artur Bodanzky for the second act and both conductors engaged in a friendly rivalry. As a result, the performance became a magnificent tonal portrait into which the vocal interpreters fitted perfectly but had to yield premier consideration before the orchestra's contributions.

Lauritz Melchior's intoning of the name role had artistic eminence and Kirsten Flagstad's Kundry interpretation was a portrait of sincere appreciation of its varied aspects. Emanuel List was a fine Gurnemanz vocally and histrionically, while Friedrich Schorr offered a sensitive Amfortas. Arnold Gabor made a capable Klingsor, and Norman Cordon delivered well Titurel's lines. The usual large list of assistants were always in character.

TRISTAN AND ISOLDE, APRIL 16 (MATINEE)

The special Saturday matinee performance of Tristan and Isolde was also the finale of the season at the Metropolitan. A huge Eastertide audience followed the immortal drama and music with deep interest and devotion, and heard an authoritative and moving representation under the informed baton of Artur Bodanzky. The singers and orchestra answered intensively to his guidance.

The cast was the splendid one familiar to patrons of the Metropolitan (this was the ninth hearing of Tristan during 1937-38), with Melchior and Flagstad in the title roles; Branzell as Brangäne; List (King Marke); Huehn (Kurvenal). All soared ecstatically on the pinions of song. In particular Flagstad and Melchior touched the heights, and inspired their associates to elevated purpose and realization. Both were also giving a remarkable demonstration of endurance and of Wagnerian enthusiasm, for they had appeared in the Good Friday performance of Parsifal the day before.

Nearly twelve minutes of applause and curtain calls followed the end of this season's most popular opera. It was a fitting close for the end of the Metropolitan series.

Philadelphia Has Rare Festival by Society of Ancient Instruments

Annual Event Offers Rich Garnering of Unusual Music from Older Eras—Choruses and Dancers Assist

PHILADELPHIA.—The tenth annual and second national festival of the American Society of the Ancient Instruments (Ben Stad, founder and director), took place in the auditorium of the University Museum, on April 5 and 6, before good-sized audiences.

Dr. Frances Elliott Clark formally opened the festival with a fine address, A Searchlight in the Dark. The University A Cappella Choir under the direction of Harl McDonald, did excellent singing at the two afternoon concerts. On Tuesday their numbers were by Ford, Gibbons, Purcell and Morley, and on Wednesday the lovely Agnus Dei and Fugue by Domengonia. In all they revealed fine tonal balance and smooth quality.

EXCELLENT PERFORMANCES

The Ancient Instrument group consisting of Jo Brodo, pardessus de viole; Ben Stad, viole d'amour; Josef Smit, viola da gamba; Maurice Stad, basse de viole; and Flora Stad, harpsichord, at the opening, played delightful numbers, four of which were by Purcell, one by Buononcini and the Golden Sonate (No. 9) by Purcell in the Elkan arrangement. The compositions were finely performed, with charming simplicity and good ensemble.

George Lapham, tenor, was the soloist on Tuesday afternoon, singing Invocazione di Orfeo by Peri, and Handel's Would You Gain the Tender Creature, with pleasing tone and interpretative ability.

DANCES OF THE MIDDLE AGES

On Tuesday evening, the society had the Mary Binney Montgomery Dancers, and Otto Luening, flutist, as assisting artists. The Creation, a ballet freely adapted from the mediaeval Wagon play with action derived from the text of the York Guild Mystery Plays of the Middle Ages occupied first place. The choreography and costumes were by Miss Montgomery who also compiled the music. Some dances of the Middle Ages were also pleasingly given. The last part of the program was a representation of a concert and dances at the Court of Frederick the Great, with the instrumentalists in court costume as well as the dancers. A sonate for flute and harpsichord by Amalie, Princess of Prussia, was offered an appropriate interpretation by Otto Luening and Flora Stad. The society then played Sinfonie in A major by Frederick the Great. The court dances were by Lully and Rameau.

OLD ITALIAN MUSIC

On Wednesday afternoon the society played Weihnachtskonzert (Torelli), Sinfonia Pastorale (Tartini) and concerto in F (Scarlatti) and the Quartet of Violes was heard in Canzona Francese (Pasquini) and Fugue (Frescobaldi). All were interestingly presented. Elizabeth Wysor, young contralto, was the vocal soloist, singing, Ah! Rendimi by Rossi, Lasciatemi Morire (Monteverde), O Cessate di Piagarmi (Scarlatti) and Chi Vuol Comprar la Bella Calandrina (Jommelli). Her singing was of a high calibre, both tonally and technically. An encore was one of her own compositions. Josef Smit, a member of the society, played a Vivaldi concerto for the viola da gamba with commendable artistry.

BUXTEHUDE AND BACH WORKS

The Wednesday evening final concert was devoted to the works of Buxtehude and Bach. The society was assisted by Ethel Luening, soprano, Benjamin de Loache, baritone, and Otto Luening, flutist. Bach's Peasant Cantata was the feature of the concert with the assisting artists offering excellent singing and playing together with the society. Mrs. Luening sang a solo cantata by Buxtehude, accompanied by the pardessus de viole, basse de viole, and harpsichord, with pleasing effect. Mr. de Loache also delighted with the aria from Bach's Coffee Cantata. The purely instrumental works were a Chaconne by Buxtehude and two Canzonettes. M. M. C.

Darius Milhaud's Columbus Rouses Enthusiasm in Prague

Wins Response After Arduous Rehearsing—Richard Tauber Sings in Concert and Opera and Conducts

PRAGUE.—The world premiere of Christopher Columbus, by Darius Milhaud, which took place at the Berlin State Opera in May, 1930, was not only an artistic and political event, but also something of a failure. However, the few who had enthusiastically welcomed the work at that time had the satisfaction to hear it warmly received after the first radio performance given by the Prague Broadcasting Station—in fact, so warmly received that it was repeated twice. Otakar Jeremias, conductor, deserves praise for having ventured upon the difficult task and for having trained his ensemble in about two hundred rehearsals. The result of this minute preparation surpassed all expectations, orchestra, chorus and soloists meeting all requirements of the intricate music. Lack of space forbids long review of the excellent attainments of the fifty-four soloists, among whom were Zdenek Otava as Columbus, and Marie Budikova as Isabella.

MERRY WIVES PLEASES

The National Theatre introduced into its repertoire Nicolai's opera, The Merry Wives of Windsor, translated into Czech and directed by Milan Hula. The audience gave the delightful work every attention, applauding Jiri Huml (Sir John), Mila Kocova (Mrs. Fluth), Stepanka Stepanova (Mrs. Rich), Zdenek Otava (Fluth), Josef Celer (Rich) and Jaroslav Gleich (Fenton) in leading parts. The stage management of Ferdinand Pujman culminated in the fairy-scene of the last act.

SMETANA'S DALIBOR RESTORED

A crowd at the German Theatre listened with eager attention to the restoration of Smetana's Dalibor, newly staged by Frank Schultes and produced by Renato Mordo. As to the cast, there were two surprises: Lotte Medak who interpreted the part of Jitka with alluring soprano and musical understanding, and Martha Cuno, as Milda, never in better voice. For the masculine contingent, there were Adolf Fischer in the title role, Magnus Andersen (Benesh), Josef Hagen (King Vladislav), Julius Gutmann (Budivoj) and Kurt Preger (Vitek). The performance attained its highest degree of perfection under Hans Schick who read the score with care for detail and melodic line.

TAUBER'S VERSATILITY

The house was also sold out when Richard Tauber appeared as conductor and singer. The first half of the program was devoted to arias from Mozart's Magic Flute, Don Giovanni and Smetana's The Bartered Bride, Tauber's well-schooled tenor voice bewitching the auditors by its radiancy, sweetness and sense of style. After adding two numbers from Lehar operettas, Tauber led the orchestra in Bizet's L'Arlésienne Suite. Though his reading brought down the house, it must be recorded that as a conductor he is a remarkable tenor.

The high spot in the evening was the splendid performance of Leoncavallo's Pagliacci, Tauber presenting the part of Canio with stirring vocal resource. Other roles were entrusted to Lotte Medak (Nedda) and Josef Schwarz (Tonio). The orchestra scintillated under Fritz Rieger. GERTH-WOLFGANG BARUCH

PLAYING AND TEACHING

MARIA CARRERAS,

pianist, remains in New York during the coming summer to teach. Mme. Carreras gave a program recently at the Italian Embassy in Washington, D. C. She has played in Miami, Fla., and in the second sonata recital for violin and piano with Ronald Murat at the New York residence of Mrs. John Henry Hammond this spring.

Beach and Luening Works Performed

The melodious accents of Mrs. H. H. A. Beach's music, contrasted with the modernistic periods of Otto Luening's, were well displayed in the recital at Carnegie Chamber Music Hall, New York, on April 20. Louise Taylor, soprano, sang her June, Night Song and I Send My Heart with understanding, with Mrs. Beach at the piano, as she was in her own piano-pieces, which included La Fee, Fair Hills, Hermit Thrush and Honey Suckle; a spontaneous round of applause followed. With Carleton Sprague Smith flutist, her variations were performed, the Forum String Quartet providing the background.

Of the new Otto Luening songs, Swing, Forever Lost, The Scaffolding, The Happy Sinner, and especially a Vocalise, sung by Ethel Luening, soprano, with flute obbligato played by the composer, were warmly applauded, their extremely futuristic nature making a decided impression. Ambitious effort was noted in the third string quartet, Messrs. Kramer, Cohen, Forstot and Miss Stark playing the work. F. W. R.

Hoogstraten, Freccia and Marrow Added to Stadium Conductors

Willem van Hoogstraten (returning for his eighteenth season), Massimo Freccia and Macklin Marrow are to be associated with Jose Iturbi and Alexander Smallens in the conducting of the New York Philharmonic-Symphony Society this summer at the Stadium Concerts. Mr. Freccia makes his American debut with these concerts. He has conducted at La Scala, the Augusteo and in Budapest. Four concerts are to be under his baton. Beveridge Webster, American pianist, has been added to the list of soloists.

Stassévitch Soloist in Montreal

Paul Stassévitch was soloist at the final concert of the season recently of Les Concerts Symphoniques of Montreal. He played the Elgar violin concerto under the baton of Wilfred Pelletier.

Chaliapin, Born Poor Peasant Lad, Reached Heights of Song Fame

(Continued from page 7)

Feodor Ivanovitch Chaliapin, whose powerful and rich basso-cantante voice and majestic stage presence made him the most vital singer of tragic opera roles, was born in Kazan, a small town on the Volga, February 11, 1873, the son of a government clerk and a peasant mother. The family lived in extreme poverty, their small income wasted owing to his father's intemperance. There were three children, two of whom died in infancy. The future herculean singer (he stood six feet, six inches at maturity) was a mischievous boy with no apparent liking for work. He sang in the village church choir, but his family placed no confidence in his musical gifts and he was apprenticed to a cobbler and later to a woodcarver. His earliest knowledge of the stage was gained from the visits of travelling players. At seventeen he ran away and joined such a troupe after trying various occupations unsuccessfully, including apprenticeship to a carpenter and a bookbinder. (He said that he left the former trade for the latter because the tools were less likely to hurt than a hammer or a plane hurled by an irate master.) When the company disbanded, he became in turn a porter, a hunter and a street-sweeper.

He travelled to the Caucasus as a singer and dancer in a Malo-Russ company, and when it was stranded walked to Tiflis. There, at nineteen, he was singing in the street before a café when his voice attracted the attention of a well-known singer, Oussatoff, who offered to teach him. After coaching him in roles, this benefactor secured an engagement for him at the Tiflis State Theatre, where he remained a year at a salary of seventy-five dollars a month. This marked the beginning of his operatic career.

First Success in St. Petersburg

He was ambitious, however, and travelled to St. Petersburg to sing in the Summer Theatre of the Aquarium, where an early criticism of a performance as Dr. Miracle in Tales of Hoffmann said that he sounded "like a bear with a bad cold." In 1895, he sang at a private concert at the home of a member of the Duma, and the sister of Glinka, being impressed with his voice, recommended him for engagement at the Maryinski Theatre and the Imperial Opera. He had opportunity to sing only minor roles there, in Faust, Carmen, and Russlan and Ludmila, owing to the "star system" and jealousy of established artists.

Soon he therefore resigned and accepted an engagement in a private opera company maintained by the wealthy music patron, Mamontof, where he had greater opportunity to develop his individual talents for realism in acting. Rachmaninoff was at that time the director of the company. His first great success came when he sang the title role in Rimsky-Korsakoff's Ivan the Terrible, in 1898. Together with Boris Godounoff this become one of his most applauded parts. As the result of critical approval, the formerly scorned unconventional young singer was now welcomed as a guest artist of the Imperial Opera at Moscow and at the Maryinski in St. Petersburg, in the title role of Rubinstein's The Demon. In 1901 Gatti-Casazza, then director of La Scala, Milan, invited him to sing the title part in Boito's Mefistofele, and he appeared in it ten times during that season.

American Debut

Chaliapin's first American appearances were made with the Metropolitan Opera in 1906, when he had no opportunity to show what he could do in Russian works, but sang such roles as Mephistopheles in Gounod's Faust. His lusty and unconventional reading of Italian and French operas hallowed by tradition caused him to be considered an uncouth and immature artist. He did not attain his later pinnacle of fame until his triumphal appearances as Boris Godounoff in Beecham's London seasons in 1913 and 1914, which were sensational in effect. The war ensued, and he was not heard again in Western European cities, until after its close. There were rumors that he had been shot by the Bolsheviki, but it was subsequently learned that he had been directing the Maryinski Theatre after the Revolution.

FEODOR CHALIAPIN.
A hitherto unpublished photograph of the late Russian basso made in his hotel room at Edinburgh, by William Saunders, Musical Courier correspondent in the Scottish city.

Triumphal Return in 1921

In 1921, after considerable negotiation to permit him to enter the United States on a mission to sing for Russian famine relief, he made a triumphal reappearance with the Metropolitan as Boris on an unforgettable evening when standing room was at a premium. At the close of his impressive delineation of the death scene, the entire audience including the box-holders remained long applauding, and when Chaliapin stepped before the curtains in his gold robes and crown of the Tsar, it was to receive one of the greatest ovations in the history of the house. Some critics even went so far as to call it the greatest impersonation the lyric stage had ever known.

He was heard as a striking and individual Mephistopheles in Faust, as Don Basilio in The Barber, King Philip in Verdi's Don Carlos, and in the New York premiere of Massenet's Don Quichotte, of which he later made a motion picture version in France. These roles he also sang with the Chicago Civic Opera Company, and headed for a time an American company of his own. His salary, reported to be $3,000 a performance at the heyday of his Metropolitan engagement, was larger even than the late Caruso's.

He also sang with popularity in concerts, where he observed the original custom of printing no program in advance, but announcing the songs by number from a printed book of English translations as he went along. His recital singing, in largely Russian programs, was marked by a vividness of characterization that suggested the operatic stage, among his favorites with the public being The Song of the Flea and The Volga Boatman's Song. He made return visits to the United States several times and became a favorite also in European cities, where he made many guest appearances in opera and in concerts after he left the Metropolitan in 1929. He appeared in New York for the last time in a concert in March, 1935. He later suffered an attack of pleurisy, and a tour here was cancelled in 1937.

He had been honored by his native country with the highest distinction, Artist of the People's Republic, but for fifteen years had made his home in Paris. In 1927 he was accused of donating money for the relief of White Russian refugees. His title was then withdrawn and his Russian villa confiscated. Although his friend, the writer Gorky, suggested that he reinstate himself by contributing funds to the Soviet cause, he refused and also turned down frequent invitations to sing in Russia. Through the Soviet Consul in Paris he obtained a divorce in 1927 from his first wife, a ballet dancer, from whom he had been estranged for sixteen years, and a month later married Marie Petzold, daughter of a former Russian landowner.

Chaliapin was a remarkably vital and buoyant figure, delighting in informal pranks, and was also rather temperamental, so that many stories are told of his disagreements with stage managers and conductors. He was the author of two autobiographical works, Pages from My Life (1927) and Man and Mask (1933), both published in English translation. They reveal him as an artist whose real life was wrapped up in his work and who was consistent to an unusual degree in realizing his ideals.

Lindsborg Holds Its Annual Festival

Kansas Community, Seat of Bethany College, Is Host for Fifty-seventh Time to Passion Week Pilgrims

Lindsborg, Kan.—Bethany College presented its fifty-seventh annual Messiah Festival to the community and those visitors who make of it a mecca for an annual Easter pilgrimage. The festival began on Palm Sunday with the Oratorio Society's thrilling interpretation of Handel's Messiah, and ended on Easter night with the one hundred and sixty-sixth performance of that oratorio by the society.

The Bethany Oratorio Society is the oldest oratorio organization with an unbroken history in the Southwest, dating from the first presentation of Handel's Messiah in 1881. This group, under the inspiring directorship of Dr. Hagbard Brase, sang with deep sincerity and dramatic power those choruses that throughout the years have become a part of daily living in the small prairie town of Lindsborg. The chorus and soloists were given an excellent and well-schooled accompaniment by the Bethany College Orchestra assisted by Arvid Wallin, organist.

On the evening of Good Friday the Oratorio Society presented Bach's St. Matthew's Passion. This is a newer work for the society than Messiah and was the thirteenth annual performance. The oratorio was given an authoritative presentation.

Soloists for both Messiah and the St. Matthew Passion included Helen Marshall, soprano; Georgia Graves, contralto; Alfred Hopkins, tenor; and Glenn Darwin, bass baritone. Mr. Darwin both as Jesus and Judas gave moving and dramatic interpretations of his solos, based upon integrity of intonation and resonant quality coupled with impeccable diction and a sense of the meaning of the texts. Mr. Hopkins, in the role of the narrator in the Passion, gave the part the fine simplicity which it demanded. His is a voice of excellent quality. Miss Marshall and Miss Graves had greater opportunity for grateful vocalism in the Messiah than in the St. Matthew Passion. Miss Marshall's singing was particularly effective in the Messiah, and Miss Graves' rich tones and sincere interpretation were best evidenced in this oratorio.

Headlining the program of the week for an Easter afternoon concert was Albert Spalding, violinist. Mr. Spalding has appeared on former Lindsborg programs and appreciation of his exceptional and intelligent artistry grows with each return. He was awarded an enthusiastic ovation. Other events on the Festival program included a concert by the Bethany College Orchestra, and by the Bethany College Band. M. S.

Hans W. Steinberg to Assist Toscanini in Preparing NBC Orchestra

Hans W. Steinberg, one of the conductors of the Palestine Orchestra Association, has been engaged by the National Broadcasting Company to aid Arturo Toscanini next season in preparing the NBC Orchestra for the latter's broadcast series. A native of Cologne, Steinberg began his career as assistant to Otto Klemperer at the Cologne Opera and then went to Prague as assistant leader for the German Theatre. Subsequently he was promoted to the conductor's post. From 1929 to 1933 he was first conductor at the Frankfort Opera. In 1936 he went to Palestine as one of the directors for the orchestra. Later he prepared that ensemble for Toscanini.

BARITONE TO TOUR

HENRY BLANCHARD,
American baritone, makes his first American tour next season. A graduate of the University of Pennsylvania, he has a repertoire embracing fifteen operatic roles of the Italian, French and German schools as well as numerous oratorios and songs in three languages. His first professional experience was received in his college glee club, from which he went to Europe to study in Germany and Italy, making his debut as a concert singer. During his tour he also expects to fulfill radio engagements.

MARGARET SPEAKS

Soprano

CONCERT FAVORITE AND RADIO STAR

WASHINGTON: To that unhappy rule which decrees that the radio star is a disappointment in the concert hall there are a few exceptions. But last night a large group of Washington's music lovers discovered that Margaret Speaks, in person, loses none of her artistic assets as these have been revealed by the microphone and gains all the advantages that attach to charm, graciousness and good looks.

Glenn Dillard Gunn in the Washington Herald 1/6/38

* * *

SCHENECTADY: To those who had not heard her on the air, or in concert, it was a revelation when Margaret Speaks sang "Verborgenheit" Wolf, for the plaintive beauty of the music was given with such unassuming simplicity. Her voice, which can swell out into quite powerful tone, is often used in an effortless, gentle tone production which gives the most ravishing effects to such songs as the Greig "Mit Einer Wasserlilie."

Schenectady Gazette 12/4/37

* * *

TUCSON: An audience which filled the large University of Arizona auditorium to capacity heard musicianly and charming Margaret Speaks sing with artistry, a difficult, interesting program.

Miss Speaks combined a beautifully clear voice of unusual evenness throughout its register with warm dramatic interpretation and incomparable diction.

Arizona Daily Star 1/14/38

* * *

DENVER: Monday night at city auditorium Margaret Speaks claimed the undivided approval of a large audience by sheer artistry on the one hand and personal charm on the other.

No flamboyant arias were on the program. None was needed to demonstrate the virtuosity of the young artist, nor to reveal the possession of rare dramatic gifts. Thru the simpler medium—or is it really the more complex—of the song, she gave to an enchanted audience the assurance that drama and beauty are one.

Frances Wayne in the Denver Post 1/18/38

* * *

PORTLAND: In selecting Margaret Speaks, soprano, as soloist, the Portland Symphony orchestra made a happy choice, for the pure delicate notes of her voice were a great delight.

She has a beautiful voice, capable of shading, and sings with exquisite taste and finish.

Portland News-Telegram 12/14/37

Management NBC ARTISTS SERVICE
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Monte Carlo Opera Offers L'Aiglon

Heldy and Vanni-Marcoux Do Leading Roles—Wagner Festival Concert—Elisabeth Schumann in Recital

MONTE CARLO.—The restoration of L'Aiglon, by Honegger and Ibert, premiered at our Opéra last year, was especially interesting due to the presence of its three creators: Fanny Heldy (title role), Vanni-Marcoux (Flambeau) and Endreze (Prince Metternich). Other protagonists were Mlle. Braneze, Irma Gadsden, Laignolet, Louba Schirman, MM. Marvini, Fraikin, Talba, Corosel and Barene. The splendid scenery and decorations were by Visconti, the unusual lighting effects by Frey. La Rotella conducted.

Other operas which drew large audiences were Cavalleria Rusticana with Mlle. Dilés, MM. Dorlini and Corosel in leading roles; Pagliacci, in which Mlle. Mangini, MM. Espirac, Luccioni and Corosel, were acclaimed; Tosca, featuring Gilda Dalla Rizza, Luccioni, Doubrowsky, Marvini and Fraikin; and Manon (Massenet), with Maria Braneze and Luccioni in the principal parts. A restoration of The Barber of Seville introduced Helié Reggiani (a piquant, crystal-voiced Rosina), MM. Corosel, Malipiero, Doubrowsky and Auteri. La Rotella conducted, sharing in the success of the proceedings.

SYMPHONIC CONCERTS

Marc-Cesar Scotto presented a pair of classical programs, during which Umberto Benedetti, former solo cellist of the Monte Carlo Symphony Orchestra, played. He was welcomed by his admirers in works by Haydn, Johin, Locatelli and Saint-Saëns, played with the artist's usual authority. The orchestral works were by Cherubini, Glazounoff, Weber, Saint-Saëns and Godard.

At a Wagner festival under the direction of Freitas-Branco, he read admirably fragments from the Flying Dutchman, Die Meistersinger, Tristan and Isolde and Götterdämmerung, assisted by Marta Fuchs, soprano, whose fine abilities were greatly admired. At another concert, Freitas-Branco presented Florent Schmitt's Psalm XLVII (Marguerite Soyer, soprano, soloist) and works by Louis Aubert, the latter composer playing his Fantaisie for piano and orchestra. A charming evening was that by the Vienna Choir Boys under Karl Etti.

RECITALS

Elisabeth Schumann's appearance with orchestra under Freitas-Branco was a high spot in the musical season. The soprano delighted her large audience with Mozart and Strauss songs and arias.

Teresina's Spanish dance program, with orchestral accompaniments by Freitas-Branco, revealed the Iberian in fine form in pages by Granados, Morora, Hallfter and Turina. In answer to numerous recalls, Teresina added several encores.

A chamber music seance by the Monte Carlo Quartet (Reynal, Duts, Dubrueil, Frezin) with the assistance of Jean Dennery, pianist, was warmly applauded.

At the Musical Hours in the Salle Ganne, Joanne-Marie Soudan, pianist, and Marcel Reynal, violinist, won success in a joint recital.

A performance of Berlioz's Requiem, under Freitas-Branco, with soloists Ainesi, Bosce and Barbierate, was also eagerly applauded.

SEBASTIEN JASPARD

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Bach's St. Matthew Passion to Be Sung at Cathedral

Bach's Passion According to St. Matthew is to be presented in the nave of the Cathedral of St. John the Divine, New York, on May 5 by the Oratorio Society of New York with Albert Stoessel conducting. An orchestra of sixty assists the chorus, which will be augmented for the chorales by the cathedral's choir. The soloists are Josephine Antoine, soprano, Lucielle Browning, contralto and Julius Huehn, baritone, all of the Metropolitan Opera Association; William Hain, tenor, and Arthur Kent, bass.

American Composer Emerging from "Chrysalis" Stage, Soprano Believes

Rose Bampton, Native-born Metropolitan Opera and Concert Singer, Found European Centres Curious About United States Product

ROSE BAMPTON

"Just as the great German composers, Schubert, Schumann and Brahms, wrote in the musical idiom of their time, so the modern American composers are finding their own medium of expression," declared Rose Bampton, the Metropolitan Opera's American-born and trained soprano.

"It has been my pleasure to introduce many works by American composers and to have studied them with the composers. I am eager to let audiences and the public know what is being done in contemporary music. Samuel Barber was a fellow student at the Curtis Institute with me, so I took particular joy in giving the first performances of many of his songs. With Edith Braun I studied her hunting song and had the pleasant opportunity of personally going over with Russel Wragg, shortly after he had completed them, his Lullaby a la Mode and Lullaby to a Sweet Pest. I have also worked with Deems Taylor, Richard Hageman, Wintter Watts, Walter Golde and James Rogers among others because I feel honored at being permitted to sing their songs.

EUROPE SHOWS INTEREST

"It surprised me, during my recent tour in Europe, to find a demand for American songs. In Germany, where I had an all-Lieder program scheduled, I was asked to add some American numbers because the audience wanted to know what American composers were doing.

"Personally I feel that the most effective American songs are those which are quiet and serene in *tempi* and which depend more on melody than on words. An attentive audience can understand a song and enjoy it regardless of the language used if it is presented well. That the song may be in a tongue foreign to them makes no difference if the artist has the ability properly to present it. But he or she must first have caught its spirit before others can be asked to share in it."

The Metropolitan artist believes that this country is developing a taste for "home grown" composers, according to the evidence of her tours in this country.

"The American composer is finding his place in musical circles both here and abroad," she concluded, "and it is only a question of time when he will be as deep-rooted in affection as the great foreign composers." S. A.

Rare Collection of Vocal Recordings Made by Colin Shreve

LONDON.—Curiosity "as to the vocal peculiarities of some of our great singers" led Colin Shreve, of Friern Barnet, when a student of singing, to collect recordings of their voices.

"I was first impelled to do this," he told me, "because I believe they represent the Golden Age of Song. The splendor left us by gramophone recordings by Melba, Litvinne, Caruso, Bonci and many others should make us eager to hear as well as to read about them. Many of these recordings were made when the artists were in full possession of their powers, with the result that these records cannot be surpassed. Of the others, to whom the invention of the gramophone came just in time, we can hear only what little had been left intact of the voices that earned their owners world-fame.

"Despite the drawbacks of age, the results are really nothing short of marvellous and I treasure these chronicles of bygone days." I. S.

Grace Leadenham Austin Works Programmed

Two works of Grace Leadenham Austin, Revelation and The Shepherdess, were sung recently by Melton Moore, baritone, at a concert under the auspices of Paper Mill Playhouse, Short Hills, N. J. Under the direction of Ethel K. Mannix, the Elliot School, Brooklyn, N. Y., is to present a two-part choral arrangement of her Oh Whistle a Song at the graduation exercises. Gina Pinnera, soprano, at her concert in Greenwich, Conn., lists The Shepherdess. Musette Trulock, soprano, at the Lenten organ recital in the Church of St. Matthew, Brooklyn, sang her At Eventide and also offered it at a recent program of Eclectic at the Hotel Warwick, New York.

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Four performances by the Metropolitan Opera Company. Overture performed by the Philadelphia Orchestra (Ormandy conducting).

ORCHESTRA

"SYMPHONY IN ONE MOVEMENT" — by SAMUEL BARBER

Performed at Salzburg Music Festival (Rodzinski conducting).
" by Chicago Symphony Orchestra (Lange conducting).
" by N.B.C. Symphony (Rodzinski conducting).

"MUSIC FOR A SCENE FROM SHELLEY" — " "

Performed by Philadelphia Orchestra (Ormandy conducting).
" by Baltimore Symphony Orchestra (Janssen conducting).

OVERTURE, "THE SCHOOL FOR SCANDAL" — " "

Performed by New York Philharmonic Orchestra (Barbirolli conducting).

VIOLIN

EUDICE SHAPIRO

Appeared in New York City, Boston, Buffalo, Chicago and Detroit in recital and with orchestra.
Winner of the National Federation of Music Clubs Award for 1937-38.

PIANO

JORGE BOLET

Three performances of the Rachmaninoff Concerto No. 3 with the Philadelphia Orchestra (Ormandy conducting).
Winner of the Walter W. Naumburg Award for 1937-1938 (Town Hall appearance).

CURTIS STRING QUARTET

JASCHA BRODSKY, Violin
CHARLES JAFFE, Violin
MAX ARONOFF, Viola
ORLANDO COLE, 'Cello

Appeared in England, Scotland, Belgium, Holland, France, Switzerland, Italy, Czechoslovakia, Denmark and Sweden. Also extensive tour in the United States.

CURTIS SYMPHONY ORCHESTRA

Took part in the Golden Jubilee Concert of their Director, Dr. Josef Hofmann, at the Metropolitan Opera House, the 28th of last November (Reiner conducting).

THE CURTIS INSTITUTE OF MUSIC
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Quaker City Stages Hofmann Golden Jubilee Concert

Pianist's Own Works Figure on Program, in Which He Is Soloist with Orchestra—Flagstad in Wagner List—New Scores Introduced

PHILADELPHIA.—Josef Hofmann's Philadelphia Golden Jubilee concert was given on April 4 with the Philadelphia Orchestra. The program opened with Wagner's prelude to Die Meistersinger, Dr. James Francis Cooke gave the address and then Dr Hofmann played the Beethoven concerto (No. 4) with the orchestra, doing some of the most exquisite playing that has ever been heard here. He also played a Chopin group, and his Haunted Castle was played by the orchestra before Dr. Hofmann again appeared, playing his Chromaticon with the ensemble. He was roundly acclaimed at this epochal concert.

Dr. Hofmann gave a faculty concert at the Curtis Institute of Music before a small group of pupils, faculty and friends, when he further demonstrated his amazing gifts and skill.

ORMANDY PLAYS STRAUSS

The Philadelphia Orchestra concerts of April 1 and 2 (Eugene Ormandy, conductor), opened with Mozart's Divertimento (No. 10) performed for the first time here, with fine feeling for details. Schubert's symphony (No. 3) in D major, also receiving its first local performance, was beautiful music beautifully played. The last part of the program was devoted to the works of Johann Strauss, Jr., including the overture to Die Fledermaus, Tales from the Vienna Woods, Perpetuum Mobile, Pizzicato Polka (by Josef and Johann Strauss), Emperor Waltz and overture to The Gypsy Baron. The lilting numbers were greatly enjoyed under Mr. Ormandy's skillful direction.

NATIVE NOVELTY

John Charles Thomas was the drawing card for the Philadelphia Orchestra concerts of April 8 and 9, singing Eri Tu from Verdi's The Masked Ball, Eros by Grieg, Phydilé by Duparc and a recitative and aria from Hérodiade by Massenet. Mr. Thomas was recalled many times. Harl McDonald's symphony (No 4) received its first performance and was cordially received. It is a fine work, well constructed and with colorful orchestration. Another especially interesting number was the Hary Janos Suite by Kodaly, which Mr. Ormandy conducted with warmth. The opening number was a string arrangement by Arcady Dubensky of the Bach-Kodaly chorale prelude, Vater Unser im Himmelreich. Lucien Cailliet's arrangement of Handel's Fantasia in C major was the other orchestral work also well presented.

WAGNER PROGRAMS

An entire Wagner program with excerpts from Parsifal and from Die Meistersinger made up the program for the orchestral concerts of April 16 and 18, all magnificently performed under Mr. Ormandy.

Another all-Wagner program was given for the Youth Concert on April 19. Kirsten Flagstad excited her audience. This superb Wagnerian soprano sang Elsa's Dream from Lohengrin, Du bist der Lenz from Walküre, the magnificent Liebestod from Tristan, and Brünnhilde's Immolation Scene from Götterdämmerung. The orchestra played the prelude to Parsifal, Siegfried's Rhine Journey and Death and Funeral Music.

Students of Estelle Liebling at Curtis Institute gave an interesting concert on April 5, with Sylvan Levin accompanying. Those appearing were Elsie MacFarlane, June Winters, Gabrielle Hunt, Jane Shoaf, Barbara Thorne, Selma Amansky, all doing excellent work.

CIVIC OPERA IN LA BOHEME

The Philadelphia Civic Grand Opera Company offered an unusually fine performance of La Boheme on April 5, with Armand Tokatyan substituting for Lawrence Power in the role of Rodolfo, and doing exceptionally good work. Annunciata Garrotto was good as Mimi. Others who also did acceptable work were Claudio Frigerio, Nino Ruisi, Edward Rheim, Marie Zara, Costanzo Sorvino, Marie Dougherty, Warren Holland, Theodore Czerwinski and Pierino Salvucci. Gabrielle Simeoni was conductor.

A fine concert was given by the Philadelphia Civic Symphony Orchestra in the Academy of Music on April 11, with Eugene Ormandy, Fritz Mahler, and J. W. F. Leman as conductors, and Horace Britt, cellist as soloist.

M. M. C.

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Edinburgh Responds to Menuhin's Art

Sir Donald Tovey Shines as Conductor and Composer

EDINBURGH.—The return of Yehudi Menuhin to Edinburgh and Glasgow in recital made red-letter days for these cities. His performance of Mozart's F major sonata, and Mendelssohn's E minor concerto, familiar as they are to concert-goers, came as revelations, the simplicity of his delivery striking as an attribute of his talent. The greatest degree of enthusiasm was reserved for his playing of shorter pieces—Hungarian Dances (Nos. 11 and 12) by Brahms-Joachim, and an arrangement of Dvorak's Songs My Mother Taught Me. Ferguson Webster was the excellent accompanist.

REID SERIES CLOSES

Sir Donald Tovey brought the Reid Orchestra season to a brilliant close with a pair of notable concerts at which Brahms' Song of Destiny, Beethoven's ninth symphony, and the first Scottish performance of Schumann's much-discussed violin concerto, appropriately played by Yelly d'Aranyi, were given. Professor Tovey also figured prominently in a chamber music program, under the auspices of the Edinburgh Music Club, when the Busch Quartet furnished a fine reading of his variations for string quartet.

String orchestras are much in evidence in Scotland at present, and specially good concerts the past month were by the Edinburgh Highland Reel and Strathspey Society, under Ian C. Nenzies; by the Waldo Channon String Players (Edinburgh); and by the Glasgow String Orchestra. Leslie Lickfold, known as a church organist, made a successful appearance at his Edinburgh piano recital.

CARL ROSA OPERA

The Royal Carl Rosa Opera Company is appearing in a season in Glasgow after a week in Edinburgh. Except for a restoration of The Gypsy Baron by Johann Strauss, there is no novelty in the repertoire, and the quality of the performances is of a high order. Helen Ogilvie, Edinburgh soprano, is the principal artist, singing such roles as Elisabeth in Tannhäuser, and Marguerite in Faust.

WILLIAM SAUNDERS.

Weissmann Conducts Opera and Concerts in Amsterdam

AMSTERDAM.—In memory of his teacher, Max von Schillings, Dr. Frieder Weissmann presented that composer's Mona Lisa in a recent broadcast from AVRO here. Dr. Weissmann is now in his sixth season as conductor of operatic presentations from this station. The operas are given in special arrangements made by him and based on condensations made several years ago for recordings. His recent broadcast of Die Meistersinger was picked up by NBC in New York. Other works offered were Fidelio, Don Giovanni, Martha, Der Rosenkavalier, Il Trovatore, Gianni Schicchi, Fledermaus and The Gipsy Baron.

Dr. Weissmann has also conducted several concerts. With the Concertgebouw he recently offered the American composer, Horace Johnson's suite, Imagery, and the second symphony of Malipiero.

A. N.

Luthier Decorated

PARIS.—Roger Millant, French violin maker, has been awarded the Officier d'Académie decoration, in recognition of his services in the art of instrument making.

Schubert Relic Found

VIENNA.—The Archives of the Friends of Music have made public a hitherto unknown work of Schubert: the first movement of a quartet in C minor.

La Scala Produces New Bianchi Opera

Music Found of Unusually High Quality—Based on Myth of Proserpine —Libretto by Benelli

MILAN.—La Scala had a creation of unusual interest in Proserpine, three-act opera by Renzo Bianchi, libretto by Sem Benelli. Basing his book on the combined myths of Orpheus and Proserpine, Benelli, one of Italy's eminent poets and dramatists, essays to produce a picture of the eternal struggle between Good and Evil, the result, as far as ancient myths are concerned, being ofttimes highly incongruous. Orpheus represents Good, Light and Truth, while the infernal goddess Proserpine and her partner Polyphemus portray Evil, Perversion, Voluptuousness and Bestiality.

REFINED SCORE

With this tale as a foundation, it is at once seen what difficulties the composer had to surmount, and it can be said that Bianchi rose to the occasion. There are pages of lovely symphonic writing, considerable singable material, and above all a refined, musicianly score which immediately puts Proserpine on a high and noble level.

GOOD PERFORMANCE

La Scala produced the work with its usual finish and style, entrusting principal roles to Franca Somigli (Proserpine), Augusta Oltrabella (Euridice), Pablo Civil (Orpheus), Luigi Rossi-Morelli (Polyphemus), Giuseppe Nessi (Pizzobecco) and Nives Poli (Afane). The dazzling stage settings and costumes were by Mancini and the entire production under the able direction of Franco Capuana.

MARY TIBALDI CHIESA

ON WESTERN FACULTY

E. ROBERT SCHMITZ,
pianist, conducts his nineteenth annual summer session of master classes when he joins the Golden Gate College faculty in San Francisco on June 30. Mr. Schmitz assists representatives of the college in seeking young artists of exceptional ability to develop their artistic careers. To train them, a resident faculty has been established under the direction of Ross McKee, American pianist.

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Mr. Berúmen's TECHNICAL MASTERY, EXCELLENT TASTE AND UNDERSTANDING AND HIS PLEASANT TOUCH were evident throughout. —*New York Post*

He is an EMINENT, REFINED AND STYLISH MUSICIAN.—*New York Staats-Zeitung und Herold*

A pianist of LYRIC CHARM, who is able to CREATE AND SUSTAIN AN ATMOSPHERE OF CHARM in all he presents.—*Evening Star, Washington, D. C.*

Mr. Berúmen gave two groups of works that developed the ELOQUENT STYLE of a POET SINGING IN THE IDIOM OF MUSIC. The intricate rhythm of the Spanish music he presented was played with an ABANDON AND PRECISION THAT FEW MUSICIANS ATTAIN.—*The Times, Washington, D. C.*

The artist revealed REMARKABLE DYNAMIC CONTROL, achieving tones of the merest whisper, still clear and full. The phrasing was at all times POETIC, with the emphasis upon lyricism and colorful shading throughout. The fingers of the gifted pianist literally "Sang". BERÚMEN SPLASHED MAGIC TINTS FROM HIS ARTISTIC PALETTE. —*The Advocate, Stamford, Conn.*

His was a STRONG, MASCULINE playing, in which the SINGING NOTES WERE WONDERFULLY RETAINED.—*Evening Sentinel, Derby, Conn.*

It is a pleasure and a privilege of an extraordinary kind that Mr. Berúmen's playing affords. He was a POET, SENSITIVE, ABSORBED AND SELF-EFFACING, while his BEAUTIFUL SINGING TONE went out in waves of caressing melody.—*The Hour, Norwalk, Conn.*

Mr. Berúmen is a MASTER OF CLEAN CUT TECHNIQUE· HIS INTERPRETATION IS SUPERB and his work EXCELS IN TONAL QUALITIES. He possesses a CHARMING PERSONALITY and is exceedingly modest. He made the PIANO TALK as it had never talked before.—*The Patter, Manhasset, L. I.*

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State Music Clubs' Meeting and Opera Series Stir Cleveland

Audiences of 68,078 Hear Eight Metropolitan Performances—Prominent Artists and Speakers in Convention Programs—Rodzinski and Enesco with Orchestra

CLEVELAND.—Musical events of major importance are crowded into the waning season; the conclusion of the cycle of Brahms' symphonic works under Dr. Artur Rodzinski's baton; the twentieth annual convention of the Ohio Federation of Music Clubs, which this year was simultaneous with the eleventh season of opera by the Metropolitan Opera Association. Distinguished visitors to the convention were Dr. and Mrs. Edgar Stillman-Kelley, who attended every meeting and opera performance. Mrs. Kelley pledged her support in Washington for the establishment of a Bureau of Fine Arts, and spoke with youthful fire and enthusiasm. Mrs. John H. Moore, president of the Fortnightly Musical Club, was general chairman of the convention; much success is due to her efficient work with her committees.

Splendid musical programs were offered. Emma Endres, head of the Toledo Museum of Art was heard in a highly interesting piano recital; Lila Robeson, contralto, gave an artistic Lieder recital; the Cleveland Women's Symphony Orchestra under the baton of Hyman Schandler built its program around Schubert's Unfinished Symphony; the Junior Contest winners were heard in a long and varied program; one day was given over to choral singing societies from other parts of the State; Boris Goldovsky lectured on Opera in English, and Frances B. Kortheuer on Principles Underlying Musical Expression.

Mrs. R. A. Herbruck of Dayton was reelected president. Her officers are: vice presidents: Mrs. John A. Hoffman, Cincinnati; Mrs. Freeman Eggleson, Columbus and Mrs. Frances B. Kortheuer, Cleveland; corresponding and recording secretaries: Mrs. Karl Schell and Mrs. H. K. Mouser of Marion.

METROPOLITAN OPERA SERIES

The week of opera was memorable and successful from every angle. Uppermost in importance were the two Wagner presentations: Tristan und Isolde repeated from last year by insistent request, with its incomparable cast of Flagstad, Branzell, Melchior, Huehn, List et al.; and the same constellation of artists in Tannhäuser. Erich Leinsdorf conducted the latter work, the overture taken at an unusually slow tempo, depriving the Bacchanale of a good deal of its excitement and passion. Otherwise it was perhaps the finest performance of the week.

There were several Cleveland debuts: Dusolina Giannini as Santuzza; Jan Kiepura as the Duke and Carlo Tagliabue in the name part of Rigoletto; Helen Jepson, a lovely Violetta, Nino Martini and John Charles Thomas in Traviata, the latter stopping the show with Di Provenza, stealing main honors; Cleveland's own Donald Dickson capable in voice and action as Silvio in Pagliacci and finally Amri Galli Campi, who, on this occasion appeared for the first time with the Metropolitan Opera Company anywhere. The young lady, endowed with a clear and beautiful voice, especially in her upper register, sang the florid passages of Gilda with such seasoned artists as Jan Kiepura and Carlo Tagliabue, who assisted her in every possible way; however, there were many obstacles to overcome—the tremendous stage—the vast reaches of Public Auditorium with a seating capacity of 14,000 although there were only 10,000 seats provided for. Under less trying conditions she may sound less labored and feel more at ease.

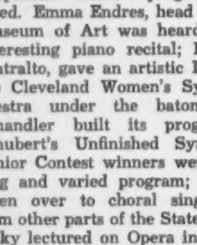
For the first time, the amplifying system was put to discreet use during this season, aiding many voices of lighter quality, especially in the spoken lines of The Bartered Bride which was sung in English and proved a source of much enjoyment to the large audience. Grace Moore and Jan Kiepura seemed extremely well mated in La Boheme, which was sold out with many movie fans applauding wildly. Aida, a sell-out long in advance of the season, brought Rethberg, Martinelli and the polished art of Bonelli as Amonasro. Cavalleria Rusticana and Pagliacci were separated by a rather uninspired ballet: The Bat of Johann Strauss.

A record attendance of 68,078 for the eight performances makes the Metropolitan Opera visit in Cleveland a profitable enterprise.

BRAHMS CYCLE CONCLUDED

The seventeenth and eighteenth pair of symphony concerts brought the Brahms cycle to a triumphant conclusion. Arthur Loesser playing the D minor piano concerto, with Dr. Rodzinski furnishing the orchestral foundation, was a delight to musician and layman as well. Stravinsky's Pulcinella Suite and the second half of the program devoted to Wagner, found the conductor in brilliant vein.

During Rodzinski's absence, Georges Enesco, that master musician, took over the task of music making in his astounding triple capacity: as violinist in the Brahms concerto, as composer of his orchestral suite (op. 9, No. 1); and as interpreter of the second Schumann Symphony. His humble devotion, his musical mastery of every phase of the art, made this a memorable occasion. Ecstatic ovations were showered upon the artist. R. H. W.



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KARIN BRANZELL,

Metropolitan Opera mezzo-soprano, sailed on April 20 for Europe and is now at her home in Switzerland. She leaves soon for Buenos Aires to sing in opera at the Teatro Colon. She recently concluded her Metropolitan opera season, appearing with the company also in Boston, Cleveland and Baltimore.

Amsterdam Orchestra in Dutch Composers' List

Symphonic Works Please at Premieres

AMSTERDAM.—Conducted by Edward van Beinum, the Concertgebouw gave the first hearing of four pieces for orchestra, by Guillaume Landré, young Dutch composer. Marked with true sincerity and clear in form and import, the work won considerable success in spite of certain modernisms which should seem not to be in exact conformity with the taste of a public more inclined to worship masterpieces of the past than to explore the highways and by-ways of the unknown. On the same program, Jo Vincent, MM. van Tulder and Bogtman, were appreciated for their singing in Debussy's Enfant Prodigue.

Another first audition under the same auspices, was second symphony by H. Andriessen, Dutch composer. Cleverly constructed, the composition impressed by virtue of its orchestration and well-planned, dynamic climaxes.

Soloists with the Concertgebouw have included pianist Petri, remarkable in Beethoven's third concerto; M. Osborn in an impeccable reading of Weber's Concertstück; Kulenkampff, splendid in Dvorak's A minor violin concerto; M. Helman, an ideal interpreter of Bach's E major violin concerto; Willem Andriessen, whose playing of Mozart's piano concerto in F was excellent in style and touch.

A deeply impressive concert was that given by the Concertgebouw in memory of Roussel and Ravel. A particularly emotional moment was when, after the last notes of the Pavane, the orchestra and audience rose and, with a moment of reverential silence, paid tribute to the regretted masters.

GUESTING BATONISTS

Visiting conductors, too, have won honors here. Oswald Kabasta (Austria) had a fine success with his program of Beethoven, Strauss, and Brahms. Also, Henriette Bosmans (Holland) was enjoyed in Strauss' Burleske for piano and orchestra. Another interesting event was the jointly conducted concert of Ernest Ansermet (Switzerland) and Darius Milhaud (France), the former being applauded for Mozart, Debussy and Ravel, the latter for Milhaud's Suite Provençale and Cantate Nuptiale; in other words, for himself. CARLOS DE VAR

Mutual to Broadcast Robin Hood Dell Concerts

A coast to coast hook-up by the Mutual Broadcasting System to broadcast concerts of the Philadelphia Orchestra this summer from Robin Hood Dell, Philadelphia, is announced by Alfred Reginald Allen, manager of the concerts. The initial event on June 23 opens the radio series and every Saturday evening MBS carries the program. Conductors for this ninth season include Willem van Hoogstraten, Alfred Wallenstein and Alexander Smallens.

Pro Arte Quartet Touring in Europe

The Pro Arte Quartet, following concerts in the West, sailed for Europe recently for a tour of Belgium, France, Italy and the Scandinavian countries. They return in January for another American tour.

Childhood in Picturesque Hungary Inspired Musical Study of Violinist

Francis Aranyi Found Natural Incentive to Later Performance and Composition in Folk-Music of His Native Land

Students of music, particularly those in America, should take time to dream, thereby learning how to express themselves later when they concentrate upon technical mastery of a chosen instrument, in the opinion of Francis Aranyi, Hungarian violinist.

Due to changing conditions in Europe, the old atmosphere for study there is being eliminated and America now provides this opportunity, Mr. Aranyi declared.

"Perhaps I can best explain," he said, "by citing my own case. I grew up in a musical environment. My father was my first teacher. He had been a concert artist. He was a student, with Hubay, of Joachim and so I was literally rooted in a musical heritage. Incidentally, the only illness suffered by my father during his life resulted in his withdrawing from a concert date which was filled by Jan Kubelik, the latter's first venture into the concert field.

Early Studies

"Born on a farm near Budapest, I grew up in musical surroundings. Like all children I learned about music from my family, from gipsies, from the *puztas*, the peasants who worked the farms. I learned to sing, to commune with nature and although, like all Hungarian children, when the violin was put into my hands, I did not know all the technical things, I could improvise, express my feelings and play in this fashion.

"I grew up in musical surroundings and when I went to study with Hubay in the Royal Academy of Budapest, my friends were Ormandy and Szigeti and others who studied just for their own satisfaction. Hubay was more than a master, he was a grand personality and he gave us all more than mere technical instruction. We learned to make music part of ourselves."

Mr. Aranyi said that his mother still keeps at home the eighth-violin, "an Amati," on which he first learned to play. From it he went to the quarter-violin before entering Hubay's master class as a student of thirteen.

Finds America Rich in Resources

"What I feel about this country now," he said, "is that it is so rich in natural inspiration. So many times I listen to young students practising and concentrating upon technical work. I tell them not to be afraid to express themselves, but sometimes to forget this concentration and to take time to dream. If they will do this, they will make important contributions to American music and cultural standards. But they should use for their childhood toys those things that they may make use of professionally later in life. That is what we did, that is why we had such a happy childhood and why we learned the real things about music."

Mr. Aranyi has completed his second tour of the United States and plans another one next season. He said he is looking forward to spending the summer in the country and also to work on several compositions he has planned.

Discussing his composing, he said he has prepared and uses in his concerts his own cadenzas for the Mozart, Beethoven, Szymanowski, Brahms and Tschaikowsky concertos. He has written several brief works in the Hungarian style, made arrangements of Strauss waltzes and (he smiled as he told it), just finished a violin arrangement of the cowboy ballad, Home on the Range.

H. A. S.

SINGS TO CHILDREN

AGNES L. LONG,

Scottish singer, appears in two Music Week concerts this month: on May 4 at Elmont, L. I., and the following day in a children's program at Hicksville, L. I. Recently she gave a children's concert at Hastings on Hudson, N. Y., and another at Franklin Square, L. I. She appeared also with the Jamaica (L. I.) Music Society in a program of the Russian group, and at the Y.M.C.A. there in concert. She was also heard at the Eucharistic Congress at Victoria Hotel, New York.

Edvard Moritz Chamber Orchestra to Make Debut

The Edvard Moritz Chamber Orchestra makes its American debut at Town Hall, New York, on May 2. Edvard Moritz, conductor-composer, directs an ensemble of eighteen musicians. A series of programs is contemplated next season.

Born in Göteborg, Sweden, Mr. Moritz studied with Marsyk and Nikisch. He has conducted the Berlin Philharmonic Orchestra, Hamburg Philharmonic Orchestra, and at the Opera Comique, Paris, as well as fulfilling guest engagements with the Stockholm Symphony Orchestra, Göteborg Symphony Orchestra, Vienna Philharmonic Orchestra, Prague Philharmonic Orchestra and the Queens Hall Orchestra, London.

Trenton, N. J., Unit of Piano Teachers' Guild Active

Forty piano teachers in the Trenton, N. J., area have become affiliated with the National Guild of Piano Teachers and are to sponsor a Trenton unit in the National Piano Playing Tournament. The Trenton competition is scheduled for June, simultaneously with similar contests in Philadelphia, New York and fifty-seven other centers throughout the United States. Irl Allison, of New York, president of the national guild, organized the Trenton unit with Charles D. Mifflin, of that city, in charge of the local contest.

Josef and Rosina Lhevinne in Summer Lectures and Classes

Rosina Lhevinne gives a series of six lectures on the Layman's Music Course this summer in addition to conducting, with Josef Lhevinne, six weeks of master classes at the Lamont School of Music, Denver, Colo. Mr. and Mrs. Lhevinne are members of the Juilliard Graduate School, New York, faculty.

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Ghione Feted as Detroit Symphonic Series Closes

New Score by Cattozzo Introduced—Miquelle Plays Mozart-Cassado Concerto—Hofmann Lionized—Tibbett Sings at Masonic Temple

DETROIT, MICH.—The closing concerts of the Detroit Symphony Orchestra season were distinguished for the array of brilliant soloists presented. At the ninth Saturday event, Georges Miquelle was soloist in the first performance at these concerts of a Mozart-Cassado cello concerto. Franco Ghione gave a fine reading of the Eroica Symphony of Beethoven, repeated the symphonic poem X. Legio by Barbara Giuranna, which, by the way, does not improve with repeated hearings. The evening opened with the Rossini overture to L'Italiana in Algeri, which was given in a spirited and colorful way. Mr. Miquelle gave Detroit a really delightful introduction to the Mozart concerto. The musicality and lovely singing tone for which this player is so outstanding were ever present. The concerto abounds in brilliant passages which were executed deftly and with elan. Mr. Miquelle received numerous recalls.

HOFMANN IS SOLOIST

Josef Hofmann was soloist in the Chopin E minor concerto, Mr. Ghione directing. Hofmann was of course greeted with a capacity house and the enthusiasm matched the house. He had a tremendous reception. Ghione offered for the orchestral part of the program a work by Cattozzo, Misteri Doloroso, and by request repeated the Strauss tone poem, Death and Transfiguration, and the Stravinsky Fire Bird Suite.

KOLAR WORKS HEARD

Victor Kolar conducted the last Saturday concert, when the piano soloist was Gizi Szanto. Miss Szanto played the Rubinstein fourth concerto in such a way as to merit the applause which she received. Mr. Kolar included in his program a work for trumpet solo and orchestra of his own. It was enthusiastically encored, the soloist being Leonard Smith, who is by way of being a real artist with the trumpet. The Schubert Unfinished Symphony and the Liszt Hungarian Rhapsody (No. 2) were included. Mr. Kolar was also showered with applause.

PIANISTS' SERIES

For the two closing concerts of the pianist series with the orchestra the soloists were Vronsky and Babin in a duo piano recital, and Amparo Iturbi. Vronsky and Babin played the Schumann andante and variations, Rachmaninoff fantasy and their own arrangement of the Borodin Polovetsian Dances. Their performance was marked by sympathy, brilliancy and facility. In the Mozart concerto in E flat major they scored another triumph, since it was played with unity and taste. They were compelled to give several encores. Amparo Iturbi was soloist in the Schumann concerto, and in that as well as in her solo groups she amplified the good impressions made at her debut recital here a year ago. Mr. Kolar directed both concerts and gave admirable support to the soloists.

TIBBETT IN RECITAL

Lawrence Tibbett gave the last concert of the Masonic Temple Series. All his artistic talents of voice and interpretation were at their best. The capacity audience was tumultuous in its appreciation and Mr. Tibbett responded magnificently. Stewart Wille was at the piano and added greatly to the evening in his group of solos.

ASSOCIATION ORCHESTRA

The Association Symphony Orchestra (Walter Poole, conductor), gave the third in its series of concerts; Evelyn Gurvitch and Larry Teal were the soloists. Mr. Teal played the concerto for saxophone by Glazounoff with beautiful tone and brilliant technic. Miss Gurvitch gave what must have been a first Detroit performance of the Shostakovitch piano concerto. In this Miss Gurvitch and Mr. Poole collaborated to give a fine interpretation of this extremely attractive work. The symphonic work of the evening was Tschaikowsky's fourth symphony, which was interpreted by Mr. Poole with excellent understanding and response from his players. M. E.

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Wagner's Ring Sung At Nice Opera

Tetralogy Successfully Produced—Riviera Cities Hear Heifetz and Rachmaninoff

NICE.—The Opera has recently produced Wagner's Tetralogy, this time with splendid new decorations and a dragon which comported itself with dignity. M. Forti came down from Paris to sing Siegfried, accompanied by Dutoit (Wotan), Mme. Bullet (a slight, but vocally adequate Brünnhilde), Izar (Mime) and Mme. Swetska (Erda). M. Spaanderman was acclaimed for his excellent conducting.

Massenet's Werther, with Georges Thill in the title role, Mlles. Rose Pocidalo, Nivel and M. Doldi, was a rare delight—one of the high spots in the operatic season. Madeleine Mathieu and Roger Bourdin were the leads in Bizet's Carmen. Their vital personalities and generous voices registered decisively.

ALONG THE RIVIERA

Serge Rachmaninoff started off the recital season with sold out houses at the Municipal Casinos of Nice and Cannes. At both places he played Bach, Beethoven and Liszt, adding his three Esquisses, and, after ovations, a prelude, but not *the* prelude.

Gabriel Fauré's Promethée, given at the Municipal Casino by the Pro Arte Association, was one of the big events of the season. It is perhaps Fauré's greatest work in the larger forms and replete with his refined melodies and harmonies.

MUSIC AT CANNES

At Cannes, the Friday classical concerts continue to draw. Louis Fourestier, an excellent conductor and program builder, presented a Ravel program, in which Madeleine de Valamalete, pianist, was the delightful soloist. Jascha Heifetz, in his only Riviera recital, received an ovation for his playing of Vieuxtemps' fourth concerto and Dinicu's Hora Staccato. Godowsky's Alt Wien and Saint-Saëns' Rondo Capriccioso were likewise charming. Many encores followed the regular program.

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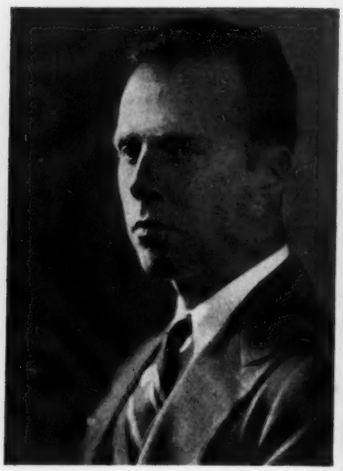

HANS LETZ, violinist, and GORDON STANLEY, pianist, are to conduct classes this summer at the Juilliard School, New York. (Letz photo by Huwood Studio; Stanley photograph by Bachrach.)

Lois Bannerman's Activities

Lois Bannerman, harpist, following her New York recital, gave a program on the afternoon of April 6 at the Connecticut State Teachers' College, New Britain, Conn. That evening she appeared with George Rasely, Metropolitan Opera tenor, Noah Bielski, violinist, and Cynthia Earl, pianist, at Hempstead, L. I. Miss Bannerman was guest on April 5 at the choral concert of the Women's Club of Belleville, N. J. She was soloist at the Easter morning service at the Second Presbyterian Church, Newark, N. J.

Other April engagements for the young harpist included April 20 at Binghamton, N. Y., for the New York Federation of Music Clubs' Convention; 22 for the Dickens Club of New York; 28, with Virginia and Mary Drane, violinists, at the Mamaroneck (N. Y.) High School. On May 3 she plays at Stroudsburg, Pa., 4 with the Drane sisters at Summit, N. J., and 6 she is soloist at Rutgers University.

Pittsburgh's Vernal Fare Interesting

Lily Pons, Eugene List and Trudi Schoop Ballet Among Spring Attractions in Pennsylvania City

PITTSBURGH, PA.—Trudi Schoop and her touring terpsichoreans proved a riot of entertainment in their comic caperings in All for Love. For presentation of sheer comedy through the medium of ballet procedure, this company is unsurpassed.

PONS AND EUGENE LIST RECITALS

Demure, dainty Lily Pons, attired in blue crinoline, gave the final delightful concert of the May Beegle series. Capable Frank La Forge was at the piano.

Eugene List, young American pianist, delighted a large audience in his recital under Y. M. and W. H. A. Musical Society auspices.

Under the title, What the Layman Should Know About Music, four lectures are being sponsored by the Y. M. and W. H. A. The speakers are Dr. Max Schoen, of Carnegie Institute of Technology, Theodore Finney of the University of Pittsburgh, J. Fred Lissfelt, and Dr. Harvey B. Gaul.

COMPOSITION AWARD

The first annual award of $100 for composers went to the Rev. Carlo Rossini, organist-choirmaster of St. Paul's Cathedral here. The winning work was a song for baritone, titled St. Francis' Sermon to the Birds, to be sung at one of the May Beegle concerts next season.

The Cardwell-Dawson Singers led by Mary Dawson gave their annual concert, presenting a program in which Negro Spirituals dominated. Kathleen Holland Forbes, organist, was soloist.

Doris Humphrey and Charles Weidman gave a dance recital at Schenley High School and won acclaim.

Pescha Kagan, pianist, was soloist at the fiftieth anniversary concert of the Women's International League for Peace and Freedom. R. L.

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Berlin Orchestra Visit Is Norway Feature

Active Recital Roster in Oslo

OSLO.—We had an unusual event in the visit of the Berlin Philharmonic Orchestra, conducted by Eugen Jochum, in two finely interpreted programs of classical and romantic music. Hugo Kolberg, violinist, was applauded for his stylistic delivery of the Beethoven concerto.

The Philharmonic Society of Oslo, under the direction of Olav Kjelland, has also provided music-lovers with excellent fare. Among the works which Kjelland gave were Elgar's Falstaff Symphony; Tschaikowsky piano concerto with Shura Cherkassky; Brahms' D major symphony; Mendelssohn and Tartini violin concertos, with Joseph Szigeti; Beethoven's violin concerto, with Toscha Seidel; Beethoven's C minor symphony; French songs with Maria Béronita; and arias from Falstaff and Rigoletto, with Eidé Norena. Other symphonic seances consisted of Haakon Hoëm's first local audition of a symphony by Kallinikoff; Weisbach, successful in works of Wagner and Bruckner; Old Grüner-Hegge directing Ravel's Daphnis et Chloé suite and Passacaglia by Irgens-Jensen; and Arild Sandvold, playing a Handel concerto for organ and orchestra.

IN CELEBRATION

The Association of Norwegian Composers celebrated its twentieth anniversary with a concert directed by Olav Kjelland. Outstanding numbers on the program were the premiere of a symphonic fantasy, by David Monrad Johansen, some Lieder by Arne Eggen, and Droumkwadef, a poem for solo, mixed chorus, and orchestra, by Sparre-Olsen.

RECITALS IN ABUNDANCE

Both local and international recitalists have found warm receptions in the Norwegian capital. Karen Bangert Borresten, soprano, and Arild Sandvold, organist, gave a Buxtehude concert in Frogner Church, the event being one of the most artistic of the period. The Berliner Spieleigung gave works of Bach, Buxtehude, Telemann, and Kühnel; Elisabeth Munthe-Kaas sang songs by Ludwig Irgens-Jensen; Ignaz Friedman encompassed Chopin in four recitals; and Cally Monrad interpreted Golden Legends (songs of the sixteenth century) and Volkslieder, by Brahms. Eva Bandrowska, soprano, Ida Haendel, violinist, Stell Andersen, pianist, Lawrence Tibbett, baritone, Fr. Backer-Gröndahl, pianist, Erna Sack, soprano, Ellen Brandel, Wilhelm Schwarzot, Marka Markan, Boya Rönneberg, Mary Barrat-Due, Bjarne Larsen, Robert Rifeling, Jan Wolner, Grete Schoan, Aslaug Linge, Gunnar Knutsen, Erling Krogh and Saga Sanderskjöld, also won recital plaudits.

PETER RAUDER

Alice Rogers Joins Juilliard Summer School Faculty

Alice Rogers, music supervisor in the public schools of Santa Monica, Calif., is to conduct courses in methods of music instruction in public schools at the summer session of the Juilliard School, New York. She succeeds Mabelle Glenn, resigned, who is director of music in the Kansas City schools. Miss Glenn has been on the Juilliard summer school faculty since 1932.

Vermont Orchestra Concludes Third Year Concerts

The Vermont Symphony Orchestra concluded its third year with a concert at Rutland, Vt., on April 27. This year the ensemble increased its number of performances by appearing in Woodstock, Bennington and Middlebury. Eight performances were given in Burlington and Rutland. In July the orchestra plays in Woodstock, Manchester, Bennington and Brattleboro. Alan Carter, of Woodstock, is musical director and conductor, with Paul C. Pelton, of Rutland and Joseph H. Lechnyr of Burlington as associates.

Hurok Carnegie Hall Series for 1938-9 Includes Eight Programs

Eight programs are to be presented next season on the Hurok Carnegie Hall Series. Except for the performance by the Ballet Russe de Monte Carlo, to be given at the Metropolitan Opera House, the recitals are scheduled for Carnegie Hall, New York.

The series opens with the ballet. Also listed are John Charles Thomas, baritone; Marian Anderson, contralto; the Philadelphia Orchestra with Eugene Ormandy conducting and Mischa Levitzki, pianist, as soloist; Argentinita, dancer, and her ensemble; Nathan Milstein, violinist; Giovanni Martinelli, tenor; and Artur Rubinstein, pianist.

Bordeaux Asks Encore Of Gershwin Rhapsody

Mozart Operas Featured—New Cello Concerto by Native Composer Played by Eisenberg

BORDEAUX.—The Grand Theatre has added another feather to its cap by giving The Marriage of Figaro and Abduction from the Seraglio with artists from the Vienna and the Salzburg operas. Mozart lovers and experts found these performances in excellent taste and style. Josef Krips conducted with finesse and genuine Mozartean sentiment. The staging was by Otto Erhardt. The list of singers comprises Maria Reining, Irene Eisinger, Julia Moor, Lola Gere, Dora With, Paul Schoeffler, Alfred Jerger, Anton Dermota, Herbert Alsen, Karl Ettl and William Wernigk.

EISENBERG SCORES

The ninth concert of the Saint Cecilia Society, under Leo Borchard, featured Maurice Eisenberg, cellist in a Boccherini concerto (which he played in true classical style) and the first hearing of a concerto by Marc Vaubourgoin, a native of Bordeaux. The latter work, which abounds in difficulties, was presented with singular ease by the soloist, who also succeeded in calling attention to its beautiful musical qualities and intentions. The eighth concert of the same society, under Gaston Poulet, presented Jean Feillou, violist in Legende, by Aymé Kunc, and Vlado Perlemuter, pianist, in (the number had to be repeated) Gershwin's Rhapsody in Blue.

Elisabeth Schumann's song recital was a real treat for the crowd that heard it. The singer was in splendid voice, and with her sovereign musicianship, interpreted lyrics of Bach, Schumann, Mozart, Wagner, Schubert, Liszt and Brahms.

RAYMONDE PATILLE

Frank Bishop Making Second European Tour

Frank Bishop is on his second European tour this season, giving recitals in Budapest, Prague, Warsaw, Copenhagen, Gothenberg, Stockholm, London and The Hague. He will be back in America for the summer, preparing his programs for next season at his country home in Pennsylvania.

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CRITICAL COMMENTS

VIENNA—"Waller given great ovation after his performance of Mahler's 4th Symphony."—*Cable to New York Herald.*

BERLIN—"His interpretations are full of elan and at the end of the concert he shared six curtain calls with the orchestra."—*E. S., Dresdner Nachrichten.*

PARIS—"Waller owes his success not only to his striking gifts of musicianship but his ability to inspire the players."—*Louis Vuillemin, Comoedia.*

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CHICAGO—"Dr. Waller is a leader born and bred. . . . I unhesitatingly pronounce him ranking among the leaders in the profession."—*Devries, Chicago American.*

Sutro-Seyler Studio Audience Hears Young Artists

LOS ANGELES.—The Sutro-Seyler Studio presented twelve-year-old Wally Stewart, violinist, in recital, assisted by Miriam Weisstein, pianist. Master Wally is a pupil of the violinist, Purcell Mayer, and Miss Weisstein a pupil of the pianist, Julius V. Seyler. A representative audience heard Wally play Handel's sonata in E minor; Bach's concerto in A minor, and a group of smaller compositions. Miss Weisstein presented the *allegro* from Beethoven's G major sonata; and a group of numbers by Raff, Sibelius, Bizet and De Falla. Master Stewart is talented and technically much in advance of his age. He showed good training. Miss Weisstein has also been well taught, and is a young pianist of technical finesse, but lapses of memory marred some of her interpretations. The excellent accompanist of Master Stewart was Ethelwyn Ziegler, of the school faculty. C. D. K.

Mabel Swanson and Brenn McCormick in Joint Program

LOS ANGELES.—Mabel Swanson, soprano, assisted by Brenn McCormick, baritone, was presented in a debut recital at the new Pueblo Oratorio on the grounds of the Chapman Park Hotel. Miss Swanson is an artist pupil of the singer and teacher, Ellis Rhodes. She revealed a voice of fine quality, round tone and a vocal range that attained her requisites without obvious effort. Mr. McCormick's contributions were well received. Marjorie Donker supplied adequate piano accompaniments. C. D. K.

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Schnabel Solos and Hindemith Works Intrigue Los Angeles

Philharmonic Orchestra Continues Brahms Cycle—Budapest Quartet at University—Helen Gahagan as Lieder Singer—Debut by Five-Year-Old Violinist

LOS ANGELES.—The fourth program of the Brahms cycle, given by the Philharmonic Orchestra under Otto Klemperer's direction in the Auditorium April 9, was beautifully interpreted in all respects. It included the first hearing here of the double concerto for violin and cello, with Bronislaw Gimpel and Alexander Borisoff as soloists. The ovation tendered the two soloists was well earned by their fine and artistic playing. The concert began with a rather solemn, but highly polished and clear-cut performance of the Academic Festival Overture. In the presentation of the third symphony, which concluded the program, Klemperer excelled himself.

SCHNABEL IN TWO CONCERTOS

Rousing a pianistically minded audience to the highest enthusiasm, Artur Schnabel won prolonged ovations after his performance of two piano concertos as soloist with the Philharmonic Orchestra under Klemperer in the Auditorium on April 14. The concertos were well contrasted, the first being the delicate Mozart C major (K. 467) and the second, the massive Beethoven E flat major, (op. 73). Schnabel gave magnificent interpretations of both works, subtly adapting himself to the divergent moods and requirements. As an accompanist in the traditional works, Klemperer gave Schnabel perfect support. For an orchestral opening, he selected the Berlioz Roman Carnival Overture.

The novelty of the program was a set of four Symphonic Dances, by Paul Hindemith, heard for the first time on the Pacific Coast. They were orchestrated with the composer's customary skill, and contained some passages of considerable beauty, but these were unfortunately offset by other passages of regrettable banality. As the Symphonic Dances were conceived choreographically, it is not surprising that they should give the immediate impression of background music. They require visualization to complete the picture. As a concert set, they merely sound like a motion picture score, and are musically neither better nor worse than the average of that *genre*.

BUDAPEST QUARTET AT UNIVERSITY

The Budapest Quartet was presented by the Los Angeles Chamber Music Society on April 8 in Royce Hall at U.C.L.A., and attracted the largest audience of any chamber music event this season. Joseph Roismann, Alexander Schneider, Boris Kroyt and Mischa Schneider play with complete freedom while maintaining a unity suggestive of a single individual. They opened with the Haydn G major quartet (op. 77, No. 1). The novelty was a quartet in five movements (op. 22, No. 3), by Paul Hindemith. From the opening *fugato* to the closing *rondo*, the work holds an engaging vitality, and the quality of pervasive motion characteristic of the composer. In conclusion was the massive Beethoven quartet in B flat major (op. 130), given with glowing intensity which sacrificed none of its flowing grace or basic nobility.

A concert of compositions by Grace Bush, with the composer at the piano, brought a large audience to the Philanthropy and Civics Auditorium on April 5, and the well diversified selections admirably displayed the composer's versatility and musicianship. Her songs were consistently lyrical, fluently melodic in their vocal lines, and supported by facile, yet invariably pianistic accompaniments. The three outstanding songs were Footsteps of the Moon, My Song (to a Tagore poem), and Snowflakes. The group of contralto songs were presented by Blanche Phillips in a voice of warm quality and appealing timbre. A characterful group of baritone songs was given excellent interpretation by Allan Hubbard. A tenor group was sung by John Frederick Knox, who showed youthful promise, and the last group was given by Grace Coffman Brewer, soprano, whose voice was best when quietly used in the middle register. Mrs. Bush gave a group of readings to her own accompaniment, and a piano solo, Lament for a Lovely Lady.

HELEN GAHAGAN SINGS DICHTERLIEBE

Musical celebrities crowded the Biltmore Hotel Ballroom April 6 to hear a concert presented by Helen Gahagan for the Hollywood Guild. She undertook a program of ambitious breadth, including the entire Dichterliebe Cycle by Robert Schumann. Her vocal work was an augmentation of the speaking voice rather than a singing tone, but she made every effort to deliver her songs with care. Her Lieder, including songs of Marx, Trunk, and Hugo Wolf, were given in commendable German. A group in English included Sonnet Fifty, by Elinor Remick Warren, and songs by

TO VISIT SOUTHWEST

CHARLES GALLAGHER, concert pianist of Hollywood, makes a tour of Texas, New Mexico, Arizona and California next fall on the Musical Art Series. He is under the management of Robert L. Hollinshead.

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Quilter, Tschaikowsky and Cyril Scott. Maxine Kellogg accompanied.

YOUNG ARTISTS BOW

A tiny tot with half-size violin astonished a large audience in the Wilshire-Ebell Theatre on April 7. At five years of age, little Saundra Berkova displayed a depth and quality of tone, firm and decisive bowing, and a degree of interpretation that was amazing. Her program included a Vivaldi-Nachez concerto, a Bach prelude for violin alone, the Kreisler La Gitana, the Schumann Träumerei, and the Perpetuum Mobile of Ries, with Schubert's The Bee and a Brahms Hungarian Dance for encores. Her father, Marvin Maazel, provided the accompaniments and the balance of the program, proving himself to be a pianist of technical virtuosity and virile power.

In an ambitious recital program at the Beaux Arts Theatre on April 8, a young pianist, Bernice Abrams, showed herself well schooled, with enjoyable depth of tone and considerable technical fluency. At present her interpretations are the result of training rather than inner necessity, but she gives promise of definite attainment. She opened with a Bach-Busoni organ choral prelude and an early Beethoven sonata, followed by the Schumann Carnaval. Her final group included a Chopin impromptu and scherzo, the Debussy Clair de Lune, Railroad Track of Dechevov, and the Dohnanyi B minor Capriccio. R. D. S.

Florence Lee Holtzman Presents Artist-Pupils in Hollywood

HOLLYWOOD.—Florence Lee Holtzman, vocal teacher, presented many of her artist students in a recital, at her Hollywood studio. Elizabeth Davis, coloratura soprano, sang Caro Nome, and the Proch Variations; Helen Robinson, gave an aria from the first act of Lucia, also Tales from the Vienna Woods; Olivette Nichols, mezzo-soprano, appeared in Mon coeur s'ouvre a ta voix, and Malotte's The Lord's Prayer; Lucille Lorelle, mezzo-soprano, sung Che Faro from Gluck'e Orfeo, Siebel's aria from Faust, and Dansons La Gigue by Poldowsky; Belva Kibler, mezzo-soprano, presented Verdi's O Don Fatale, Se un Giorno non Retorna, and scherzo by Resphigi, and the Hebrew Chant by Ravel; Lou McIlvain, dramatic soprano, offered Maddalena's aria from Andrea Chenier, and six songs from Robert Schumann's Frauen Liebe und Leben; Eugene Ramey, tenor, sang the Dream from Manon, E lucevan le stelle from Tosca, and L'Extase by Duparc; Penry Selby, tenor, presented, Cielo e mar from La Gioconda; George Byron, baritone, was heard in four songs; Max Lipin, bass-baritone, gave a group of Negro spirituals, and Non Più Andrai from Nozze de Figaro; Miss McIlvain and Miss Kibler appeared in the duet from the first act of Norma.

All the singers showed excellent training, and gave interpretations of the songs and arias that brought deserved applause. Special mention should be made of two singers; Lucille Lorelle sang with sensuous quality, conveyed exquisitely and never overstepping the bounds of artistic restraint; and Belva Kibler, who used her lovely voice with varied colorings to suit many moods, showed musicianship that was uncommonly good. C. D. K.

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Rambling Around

Baxter Rinquest, teacher of singing and speech, has been appointed choir director of the Long Beach First Presbyterian Church. On April 4, he was guest speaker at the conference for teachers of radio and speech held at the New Roslyn Hotel, Los Angeles. Wade Crosby, artist pupil of Mr. Rinquest, has been assigned the role of Danton in Marie Antoinette at the Metro-Goldwyn-Mayer Studios. Marcia Rinquest, contralto at the Long Beach First Presbyterian, Church, was presented on the young artists' series of recitals at the Belasco Theatre. Esther Klein was the accompanist.

* * *

Sylvan Breyn, concert pianist and teacher of Hollywood, is the accompanist for Florence George, under contract to both Paramount and NBC Studios. Miss George makes a concert tour next fall with Mr. Breyn at the piano.

* * *

Richard Hageman, composer and conductor, will conduct the Federal Music Project Orchestra on May 17 at the Los Angeles Belasco Theatre. Mr. Hageman's compositions will be played exclusively.

* * *

The University of Southern California (Max von L. Swarthout, director of the music department) announces performances on May 9 and 10 of Bombastes Furioso, a burlesque tragic opera, music by Pauline Alderman, member of the school of music faculty. Proceeds go to form the Walter Fisher Skeele Memorial Scholarship Fund. Julia Howell, head of the public school music department, gave a lecture entitled College Courses in Theory for the college division of the Music Educators' National Conference at St. Louis. Mary Hobson Crow, dramatic soprano, pupil of Horatio Cogswell, presents a recital on May 5, at Bowne Hall. Max Swarthout will be the accompanist. C. D. K.

Havana Hears Bauer in Two Recitals

Orchestras in Friendly Rivalry—Edith Mason Sings Arias and Songs

HAVANA.—Two recitals by Harold Bauer were given under the auspices of Pro-Arte Musical Society. He received enthusiastic tribute from members of the organization in his second visit to this city.

Gonzalo Roig as usual led the Symphony Orchestra of Havana. The first half of the program included Bizet's Patrie Overture (op. 19), and *adagietto* from his first suite; and César Franck's Symphonic Variations for piano and orchestra. The second half comprised Liszt's Les Preludes and piano concerto in E flat. Armando Palacios, South American pianist played both compositions brilliantly.

The Annual Feast of the Ballet by members of Pro-Arte Musical presented numbers with music by Kreisler, Tschaikowsky and Smetana, and choreography by Nicolai Yavorsky. A large audience appreciated the progress of the Yavorsky pupils.

PHILHARMONIC PAGEANT

Three concerts that drew appreciative audiences to the Auditorium were given recently by the Philharmonic Orchestra of Havana. H. Maurice Jacquet, guest conductor for the first, offered Freischütz Overture, Pastoral Symphony, Siegfried Idyll, Roumain Airs (Jacquet), and Rakoczy March. Orchestra and director won an ovation.

Under Amadeo Roldan's baton were the other two concerts, the second featuring Edith Mason as soloist in Mozart's Deh vieni non tardar, Strauss' Allerseelen and Serenade, and Puccini's Un bel dì. Miss Mason's lovely voice and polished art won hearty plaudits. The orchestra gave interesting performances of Brahms' symphony (No. 2) and Liszt's Mazeppa. The third program was entirely orchestral, with Dvorak's New World Symphony as the major number.

In the Hall of the Lyceum for members of the Pro-Arte Society, Helen Thomson was heard in a piano recital and pleased greatly with tasteful and technically adequate performances.

HUBERTO DE BLANCK.

Skilton Party in Vienna

VIENNA.—Prior to his leaving Vienna for a tour in Hungary and Italy, Dr. Charles Sanford Skilton, head of the music department at the University of Kansas, gave a musicale for his American and Austrian friends, at which pupils of the Music Academy and Richard Stoehr played Skilton's string quartet in B minor. I. S.

English Conductor for NBC

LONDON.—Sir Adrian Boult, conductor of the BBC Orchestra, will be guest conductor of the NBC Orchestra in New York on May 14 and 21. His programs include works by Busoni, Beethoven, Walton (viola concerto, with William Primrose, soloist), Copland, Ireland, Vaughan Williams, Butterworth and Elgar. H. L.

Venice to Hold Festival of Music

VENICE.—The International Festival of Contemporary Music will take place from September 5 to 15 this year. Three symphonic concerts and two chamber music seances are to be given. A gala concert of works by Busoni, Ravel and Stravinsky is scheduled to take place in the park of the Villa Royal de Stra.

RETURNING NEXT SEASON

EVE MAXWELL-LYTE
is now under the management of Catherine A. Bamman. This singer of folksongs is to make another tour of the United States and Canada next season. Following her New York debut this season, she appeared in Montreal, Victoria, B. C., New York, Washington and other cities and has been re-engaged for programs in every place she visited. (Photo © by Hugh Marr, London.)

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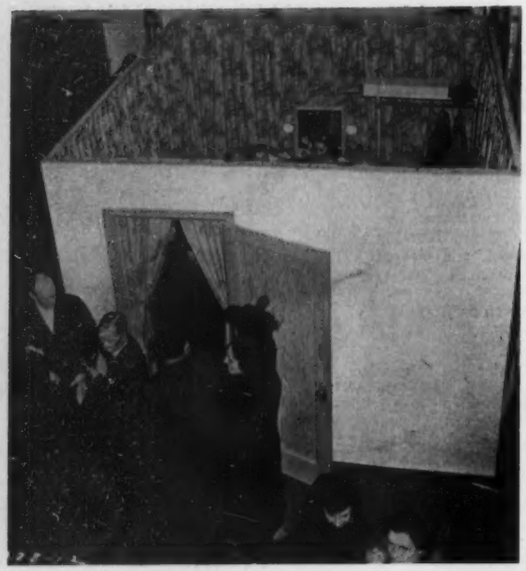


GRACE MOORE,
with Frederick Schang (the top of whose head can be seen) greets visitors to her portable dressing-room backstage at the CBS Playhouse, New York, after her weekly broadcasts with Andre Kostelanetz and his orchestra. Deems Taylor, left, was among those officiating at this broadcast. (Photo by Pictorial Feature Service.)

(BELOW)
LEONARD STOCKER,
baritone, is coaching in Vienna with Prof. Rosenek, teacher of Lotte Lehmann and Elisabeth Schumann. He gave a recital there last month.

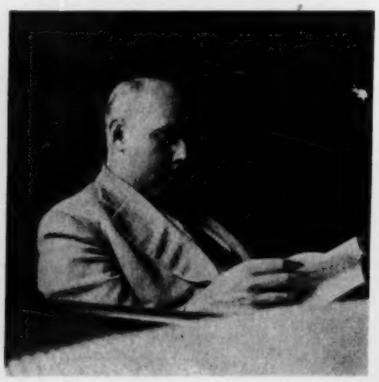
PIETRO CIMINI,
conductor, coach, and vocal teacher of Los Angeles, with six of his young pupils, each thirteen years old. Left to right—Jeanne Duchand, Betty Berto, Lorraine Schultz (sister of Betty Jaynes), Geraldine Peluffo, Marylin Clinch and Virginia Swisher. (Photo by Otto Rothschild, Los Angeles.)

GLADYS SWARTHOUT
presents the Golden Rule Foundation Mothers' Day official scroll to Mrs. Carl R. Gray, "the American Mother," in the latter's New York home. (Photo by Standard Flashlight Co., Inc., New York.)

ALEXANDER RAAB
was surprised at his recent birthday when a group of "South Sea Islanders" came to celebrate with him in California. They were pupils of the pianist-teacher.

(ABOVE)
LUDWIG WIELICH,
personal representative for Fritz Fall, the Vienna Choir Boys and other artists, was serenaded recently on his sixty-second birthday by his two daughters, both violinists, and the Italian virtuoso, Laura Archera, now on a tour of the United States.

(RIGHT)
WALTER GIESEKING
studies time tables as he tours. The pianist is now in Europe for a concert itinerary which began in February and concludes on June 1, listing fifty performances.



The YOUNG SINGERS of OLD FRENCH SONGS AND FOLK DANCES
will take part in the performance on May 4 at the McMillin Theatre, New York, under the auspices of the French Folklore Society. Louise Arnoux, assisted by Lucy Motley and Miss Robert, has charge of the singers and Jeannine Dawson the dancers. Youry Bilstin plays ancient French music on the viola da gamba and the recorder.

(RIGHT)
JUSSI BJOERLING,
Swedish tenor, sang in a recent performance of Madam Butterfly at the Kungsholm Opera, Stockholm. (Photo © by Foto Skall, Vienna.)

(At Left)
ARPAD SANDOR had twenty-four New York appearances as accompanist for major recitals during the present season. Mr. Sandor has completed his first season as a member of the faculty of the David Mannes Music School, New York.

THE AMERICAN OPERA COMPANY presented scenes from several operas, in costume, at the Auditorium Recital Hall, Chicago, on April 10.

(Above and Right)

MARGUERITE ROESGEN-CHAMPION, harpsichordist-composer, playing the A major concerto of Bach with the Jane Evrard Female Orchestra (Jane Evrard, conductor) at the Salle Gaveau, Paris. Mme. Roesgen-Champion also offered the first performance of several of her latest compositions, for soprano, for orchestra and for flutes and works of Scarlatti and Rameau. (Photos by Michel Brodsky, Paris.)

ERNO BALOGH photographed at his recent piano recital in Roanoke, Va. During his recent tour Mr. Balogh appeared in twenty-nine cities of sixteen states including a Town Hall, New York, program. He also made several radio appearances, and was heard at Wooster College, Wooster, O., Brooklyn College, Winona State College, Winona, Minn., and Bowdoin College.

THE PILGRIM'S PROGRESS by Edgar Stillman-Kelley, produced by the Lawrence, Kan., Choral Union, Children's Chorus, and University of Kansas Symphony Orchestra and soloists, conducted by Dr. Otto Miessner at Lawrence, Kan., on March 27. In the foreground, left to right: Dr. Miessner, Dr. and Mrs. Kelley, Professor Karl Kuersteiner and Dean D. M. Swarthout. (Photo by Anderson, Kansas City.)

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NEW YORK — MAY 1, 1938 — No. 2962

Ethics is what most eminent musical performers have until they are offered less than their usual fee.

—o—

Add to 1938 similes: The child loves castor oil as much as a symphony conductor loves applause for his soloist.

—o—

A Sovereign Singer Lost

There is no one quite able to step into the place vacated by Feodor Chaliapin. The giant Russian bass, of the noble voice and uniquely large-hearted personality, whose passing in Paris a fortnight ago is chronicled elsewhere in this issue, made an unforgettable impression on his contemporaries. A small gallery of operatic characters is stamped with his impress, so that all other singers of these roles came to be assayed in terms of how closely they resembled his own impersonation. But he differed widely from those more subtle and versatile singing actors, such as Maurel and Scotti, whose art was more sophisticated.

Anything but an orthodox interpreter, Chaliapin fought his battle to inject greater reality and intensity of emotion into operatic portraiture, and though in his youth he was scorned by the polished and conventional followers after tradition, in time his personality was strong enough to make the entire musical world bow before it.

In a sense, he remained always—Chaliapin. His art was rugged, powerful, intense in emotional range, but there was always a profoundly moving sincerity and humanity in his readings even of abject villains. In his greatest characterization, Boris Godounoff, he had no equal and probably never will have, though countless Russian basses and a number of Italian and French ones have sung the part with credit.

His uncanny power was inherent in his own towering stature, dynamic strength and simplicity of character. He was to the end the simple, strong, exuberant and prankish peasant lad who ran away from his apprenticeships to join the travelling theatrical troupe. He had known the depths and he did not forget the sorrows of the suffering. He brought to the stage its greatest notes of distinction in certain roles. As Olin Downes noted in a discerning obituary summation, "he had an infinite capacity for life. . . . He created representations of life and beauty that will remain as lasting works of art in the memories of the generation whom he inspired."

—o—

The Damrosch Case

It will be remembered that Dr. Walter Damrosch, in various public speeches made a few weeks ago, was severe in his strictures on the New York musical union, and as a result that body brought him before its executives to justify his charges that the organization is responsible for the current unemployment of musicians, and that a large percentage of its membership suffers from professional incompetency.

The Damrosch remarks were widely publicized, and it was to be foreseen that the union would not remain idle in reacting to his criticisms. The expected took place in New York on April 7, and the union executives, by unanimous decision, found Dr. Damrosch "guilty of conduct injurious to the American Federation of Musicians, Local 802, and its members."

The charge against Dr. Damrosch was "that at a meeting of the National Arts Conference held on March 5, 1938, he had accused the union of causing unemployment among its members by the establishment of scales of wages that were too high, and that on March 13, 1938, at the MacDowell Club he asserted that members of the union were incompetent in their profession."

The executive board rendered a written decision reading in part as follows: "In defense of the second charge preferred against him, namely, that he had injured the interests of Local 802 and its members by accusing it of causing unemployment by setting excessive prices for their services, Dr. Damrosch urged, not that what he stated was truth, but that he was merely expressing an opinion for which he could not be held accountable because of his right to free speech. Local 802 and its members do not yield to Dr. Damrosch in their regard for free speech and free expression of opinion. Indeed, its by-laws expressly provide that 'no member shall be held answerable for any political, economic, social or religious views which he may or may not hold, and nothing herein contained shall be deemed to abridge the right of all members to freely express themselves on any matters properly before the local or any committee or board or officer thereof, it being expressly provided that the right of free speech, free press and free assemblage of the members of this local shall never in any wise be abridged.'

"In making his accusation, however, Dr. Damrosch purported not to express an opinion, but to state a fact. His statement was utterly false and untrue. Musicians do no suffer from unemployment because the union scale is too high. The simple truth is that there is no opportunity of employment for thousands of our members at any price; and this is true not only of musicians, but of every class of workers in the country. Indeed, one of the most searing indictments of our economic life is that it imposes involuntary idleness upon millions of workers of hand and brain. The plight of musicians is even greater than that of other workers. They have lost employment not only because of the economic crisis, but because of the extensive replacement of live music by mechanical reproductions in many places where they were formerly employed. Whatever may be said of Dr. Damrosch's abilities as a musician, the indisputable fact is that he has not the slightest familiarity with economics or with economic truth, and in these circumstances he would be wise to exercise the right of free speech with the utmost restraint.

"We are constrained, therefore, to find Dr. Damrosch guilty as charged; and the board hereby condemns his conduct and reprimands him therefor, admonishing him that a repetition of the offense will be more severely dealt with."

One cannot be surprised that the union struck back at Dr. Damrosch, or that he tried to palliate the remarks made by him at the specified occasions. They were not judicious remarks, and hardly in accord with the usual diplomacy of the veteran conductor.

It is difficult to understand what Dr. Damrosch meant when he said that many of the union players are incompetent, for he seems to have found there all the good instrumentalists he needed when he ran the New York Symphony Orchestra, and he appears to be getting on well with the contingent he now leads at his Music Appreciation courses on the air. Likewise, the Philharmonic, Metropolitan Opera, NBC Orchestra, and Wallenstein Sinfonietta and other excellent radio symphonic groups draw their players from the union, and the results are generally admitted to be far from incompetent.

The retort of the union in regard to musical unemployment is especially justified. The logical thought presents itself that if such unemployment were the result of too high wage rates, the union would naturally reduce them, for aside from the needy members, it suffers most from such conditions, as it cannot be conducted effectively without the funds realized from membership dues.

Dr. Damrosch probably will be more careful oratorically in the future, as the union is in a position to forbid any of its members to play under him. He is, however, indubitably correct when he claims the right of free speech; but he must be willing also to take the consequences when the same privilege is exercised against him.

—o—

Philately and Music

Stamp collecting, on first thought, would seem to be far removed from the realm of musicology. But Winthrop S. Boggs in a recent issue of the Musical Quarterly (New York) contributed an interesting résumé of the place played by postage stamps in commemoration of various composers and compositions.

We learn that Richard Wagner was the only composer "to have had issued in his honor a set of stamps depicting scenes from his operas. In 1933 occurred the fiftieth anniversary of Wagner's death, and for this reason the winter help stamps [issued by Germany to swell the fund providing for the destitute] of that year, nine in number, each represented a different Wagner opera. . . . Strangely enough, Wagner himself has never been pictured on an adhesive stamp, although a stamped post card bearing his portrait was issued together with the set. This began with a picture of Tannhäuser. Next came the skipper of Der Fliegende Holländer. Three stamps referred to the Ring operas: Das Rheingold was typified by two of the Rhine-maidens; Die Walküre by Brünnhilde wrapped in magic slumber; and Siegfried by the hero's encounter with the dragon. One of the stamps showed Tristan and Isolde pledging their unhallowed love. Another stood for Die Meistersinger, while representations of Lohengrin and Parsifal closed the series." Other composers remembered—by Italy—were Bellini, Stradivari, Pergolesi and Spontini.

It seems a rather delicate and pleasing way to commemorate the great in the artistic field, and certainly an operatic scene might be more attractive to the eye than the physiognomy of some stern statesman. Besides, such issues might also prod the curiosity of the average citizen and perhaps lead him to discover something more about the masters pictured.

In America there has never been a purely musical postage stamp issue, though we have had some attractive ones celebrating various historical events. Is not this a cause that musical emissaries might plead in Washington?

VARIATIONS

By Leonard Liebling

May I earnestly ask unemployed musicians with letters of introduction not to come to my office with any hopes of getting work, or even obtaining an interview? Hundreds of such unfortunates have been here during the past few years, and recently the number has increased alarmingly due to the exodus from foreign countries, where intolerable conditions force many musicians to seek a livelihood elsewhere.

I have tried to advise whenever it was possible, but the demands on my time grew tyrannous, and now it is necessary to call a halt in order to be able to do my own work.

In my desk is a heartbreaking list of sixty-four highly competent musicians whom I undertook to recommend for any appropriate opening. It would be futile to add more names, especially as a number of persons who ordinarily give musical employment have requested me to cease sending applicants to them.

This explanation is made with all possible sympathy, and a conscience that feels clear of heart-hardedness or indifference.

* * *

Strategic Fortune Gallo, always on hand when the operatic situation in New York warrants a sortie of his San Carlo company, announces a ten-day season from May 5 to 15 at the spacious and attractive Center Theater.

He tells me that the venture is definitely intended to emphasize anew the feasibility of establishing in Manhattan "an annual subscription series at prices within the reach of the large mass of music lovers." Many a European city has such an institution aside from its regular high-priced house, and there is no reason why the ten million inhabitants in and around New York should not enjoy a similar privilege. "The Metropolitan certainly is not large enough to take care of all those who might be drawn under the influence of the operatic masterpieces," says Gallo, "and to such a public, social glamor and name-prestige mean very little. I have a well organized company of singers, and twenty-five years of experience, with some thousands of performances to our credit. We have been enthusiastically received season after season on the Pacific Coast, and in Chicago, Philadelphia, St. Louis, New Orleans, Boston, and many other important places where the critics joined the listeners in praise. We have had a highly favorable reception in New York too, on many occasions, but this time we are coming in with a more ambitious venture than ever before, presenting a troupe of 200, all told, and using a sizable orchestra and chorus. If the short season meets with approval, I shall be encouraged to believe that New York has a permanent opening for an undertaking like mine."

Everyone wishes Gallo well, both on account of his personal popularity and because his arguments have the foundation of truth.

He kept his San Carlo performances going during the worst periods of depression, and did so single-handed, without a guarantee fund, board of contributing directors, or assisting guild, and he made no financial appeal to the public. That is a notable achievement in itself, aside from his highly original and entirely successful project of *al fresco* opera at Jones Beach and Randall's Island during recent summer seasons. Perhaps the most convincing endorsement of Gallo came from one of his singers, who visited the Musical Courier offices recently and said: "I have been with him for many years. During that time he never failed to give an advertised performance, or to present an advertised artist; never owed a penny when he left a city; never broke a promise to his singers; and never expected them to walk home when the company ran into occasional and unavoidable reverses on the road."

I repeated the foregoing to Gallo, and complimented him upon his integrity. "That's not integrity," he replied, "it's good business. I haven't made millions, but I've established a reputation." (Nevertheless, I'm willing to trade bank accounts with Gallo at this moment.)

* * *

Sometimes the ways of the Metropolitan are difficult to understand. The house has made no attempt, so far as is known, to acquire the newly completed opera by Deems Taylor; but instead, rumors are afloat that Cyrano de Bergerac by Walter Damrosch might be resuscitated next season. The decision, if true, is a queer one, for Taylor drew a number of large audiences with his previous two works, while Cyrano died a-borning, even though the Damrosch score was a piece of admirable craftsmanship.

Then again, not long ago, I recommended to the management a one-act opera by Mana-Zucca, with lovely music based on an uncommonly good story with sentiment and humor. The gifted American composer was asked to come to the opera house, and when she arrived there with several singers, she found herself assigned to one of the lesser dignitaries of the staff, who heard the work sung, with Mana-Zucca at the piano. At its completion he said, "Thank you," and that is the last word she has had from the Metropolitan although the audition took place months ago. Under such conditions, why should young American composers continue to write operas?

* * *

Taylor's new opera, called Ramuntcho, based on the novel by Pierre Loti, tells a Basque story. He invited some musicians and critics to a private hearing on April 14, and the score was sung by twelve artists (including Colette D'Arville, Helen Olheim, Josephine Antoine, Lucielle Browning, Hardesty Johnson) and played on two pianos by Wilfred Pelletier and Giuseppe Bamboschek. Some of the listeners were Fritz Reiner, Earle Lewis, Alfred Wallenstein, Walter Damrosch, Giuseppe Martinelli, Erno Rapee, Davidson Taylor (of CBS), Jack Salter, and about fifty others. The composer desired no publicity, owing to the nature of the occasion, but it is no breach of etiquette to say that his opera is consistently melodious, handles Basque folk material with rare taste and expertness, and delighted the singers through the skill with which tone and text are united. Now, what's going to happen to Ramuntcho?

* * *

Theo Karle, the American tenor who spent considerable time in Europe of late years, has returned to this country and will sing next season under the management of Kingsbery Foster, with whom he started his career. Karle relates some characteristic anecdotes of his adventures abroad, and none is more amusing than the one that befell him at the salon of the Princess de Polignac in Paris. The ebullient social *entrepreneur,* Elsa Maxwell, arranged that Karle should sing after a dinner given by the Princess. Her retinue being dressed in black satin knee-breeches and powdered wigs, with their major domo in crimson, Karle, a dinner guest, made the natural mistake of supposing him to be the Prince, and entered into polite conversation with him. Miss Maxwell, a confirmed prankster, seeing the opportunity for monumental fun, obtained the consent of the Polignacs to seat the crimson-pantied servitor in the place usually occupied by the Prince. The changeling acted his part perfectly, and Karle could not understand why his most ordinary remarks and those of the "host" were listened to with so much concentration and caused such continuous waves of choked laughter. It was not until the Paris Herald reported the incident next day that the singer knew how he had been hoodwinked. He took the matter in good part, especially when Miss Maxwell assured him that she intended to make a comic opera of the story some day, give Karle the leading role, and assign a percentage of her royalties to him.

* * *

At his two Carnegie Hall recitals last month, Josef Hofmann drew a gross box office of $11,500. He denies indignantly that there is any recession in New York.

* * *

The death of Chaliapin brought glowing obituaries in the American press, and they were deserved tributes to his achievements, even though he orated to a gathering in a Paris studio some years ago that we are a nation of "musically uneducated and generally uncultured pigs, only good enough to provide plenty of money for European artists."

* * *

Leonard Lyons, columnist of The Post (New York) had the attached in his pillar of April 13: "A Broadway entertainer just received a letter from his family in Vienna. The letter reads: 'We can't understand why the foreign press is so agitated over what is happening here. Everything is wonderful here, and perfectly grand, and the stories you print don't tell the truth, as we see it. It's so wonderful here now that we can't think of any other place we'd like to be—except possibly with Aunt Rosie.' . . . The Nazi censors okayed the letter. They didn't know that 'Aunt Rosie' has been dead four years."

* * *

New York, April 19, 1938.

Dear Variations:

Wolfgang Rebner used to broadcast every Saturday evening over WNYC, the New York municipal radio station. At the conclusion of his performance on April 3, he heard the announcer continue in the same breath, "Mayor La Guardia requests you to join him in his anti-noise campaign."

Whereupon Mr. Rebner hurriedly made arrangements to change his broadcasting hour over this station.

Very truly yours,
WOLFGANG REBNER

* * *

Not a bad prophecy is this: "The time will come, and that presently, when, by making use of the magnetic waves that permeate the ether which surrounds our world, we shall communicate with the Antipodes." —Joseph Glanvill, The Vanity of Dogmatizing, 1661.

* * *

The peripatetic guest conductors with no permanent base somehow remind one of Ed Wynn's bit of philosophy: "Japan is in China, Italy is in Ethiopia, Germany is in Austria, and in Spain with Italy. That's the trouble—nobody is home."

* * *

Alice Graham, our Birmingham correspondent, reports that in her city, George Ward has placed a victrola in his bathroom. "Would you call that supreme love of music?" No, Alice, it just seems to imply that the gentleman is not a matutinal baritone.

* * *

There's a lot of struggling along the tonal byways of New York to see who shall get foothold in the musical activities of the coming World's Fair. Already one hears accusations of favoritism and intriguing and the almanac in such matters says that we should be prepared for more, and even for several loud explosions before the gates of the undertaking open.

One plan in contemplation is to combine the best players of the various metropolitan Federal Project orchestras into one large symphonic unit for regular concerts at the Fair. But who is to be the conductor? That's where the plotting and murders will be thickest.

* * *

At the Benny Goodman concert in Carnegie Hall, not all the hearers were ecstatic adorers of "swing," for a parqueteer behind me remarked: "I move that the name of this auditorium be changed, for this evening, to Carnage Hall."

One noon a couple of weeks ago, the alumni of Brigham Young University in New York honored their music professor, William F. Hanson, composer of The Sun Dance, a romantic American Indian opera which the New York Light Opera Guild presented at the Broadway Theatre on April 27 and 28 with an exciting luncheon at the Hotel Buckingham.

Gastun, the major domo of the Buckingham, was having difficulty corraling extra waiters for this event, so he pressed me into service, decorated me with a monkey jacket and set me to work spilling soup into the laps of the avid eaters.

Rounded up by George Dalrymple and seated graciously by John Hand, the impresario of the guild, the lads and lassies poured words of tribute upon "Prof" Hanson. Sig Spaeth made a brief speech evoking memories of his Mormon days; Leonard Liebling followed this by a full confession of his experiences in Utah—sometime after its early settlement, I should judge: Chief Yowlache, the Indian brave of opera and concert and a member of the cast of Sun Dance, clad in beads and feathers, stated in no uncertain words that "Prof" Hanson's opera was the most authentic work he had ever seen and heard; Horace Johnson also offered a few verbal savories; John Hand waxed eloquent about the production; and "Prof" Hanson gave an outline of the opera interspersed with singing of excerpts of native melodies that shivered my sensitive spine. In fact, I saw psychic tomahawks so close to my noble scalp that I spilled two cups of coffee in strategic places with amazing aplomb.

• • •

Commotion and consternation were paramount at the Met Good Friday matinee of Parsifal. Frank Wenker went about tearing his hair and rending his garments. It was terrific. It was not only unconstitutional—a slight matter—but it was unethical. In other words, it was not *comme il faut*, if you know what I mean. Never, never before had such a pass come to such a pass and passed in such a manner. Imagine, some newspaper, publication, periodical, sold its Parsifal passes for twenty-two dollars to some two people who just must hear Flagstad and Melchior.

All joking aside, I don't blame Frank a bit for his indignation. Courtesies to the press should never be violated, no matter how pressing are press financial difficulties.

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Listen, Manny List, you'll be a damaged Gurnemanz for sure if you don't show more consideration to motor traffic of Fifty-seventh Street. Tut-tut, and tish-tish. The very idea. Strolling nonchalantly across such a street in the heat of a spring day without an eye for scurryings and tootings. You aren't balmy, are you, Manny?

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Here's some news, my children, I have happened upon that should save you bus, subway and taxi fares, not to mention visits to your favorite chiropodist. Carl Fischer, that music emporium of international repute, located for many more years than I can contemplate with equanimity at Cooper Square in New York, is opening a retail branch store for the sale of songs, piano pieces, scores, choral music, chamber music, violin methods, et cetera, et cetera, et cetera, to all of you teachers, artists, students and music enthusiasts.

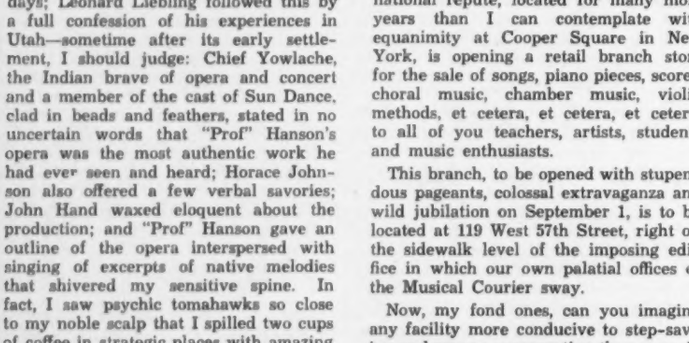
This branch, to be opened with stupendous pageants, colossal extravaganza and wild jubilation on September 1, is to be located at 119 West 57th Street, right on the sidewalk level of the imposing edifice in which our own palatial offices of the Musical Courier sway.

Now, my fond ones, can you imagine any facility more conducive to step-saving and energy conservation than a music emporium stocked with all the tonal morsels on which you seek to appease your appetite, within ten steps of Steinway Hall and a well directed stone's throw from Carnegie Hall?

My musical emotions vibrate with excitement—because as you know, I'm just as lazy as you are, and traveling in any condition, anywhere, is a strain on my creaking anatomy.

• • •

The editorial which one of our brilliant Musical Courier creators wrote on New York ushers in the April 15 issue of our illustrious sheet has caused consternation among the executives of the Town Hall management, from what I hear. The ushers are all bucked up by the verbal leis hung about their svelte necks and are hoping for augmented stipends from the powers who lick their pay envelopes. The management boys are worried for fear a concentrated demand (in true tonal fashion) may be made. Here's to the ushers; I'm for 'em.



(Cartoon by Bo Brown.)

"Whenever I'm troubled about anything, Schubert's music pours oil over me."

I SEE THAT

Bruna Castagna, contralto of the Metropolitan Opera, sings in the English performance of Honegger's King David, at the Northwestern University Music Festival, Evanston, Ill., on May 17 and in the May Festival at the University of Michigan, Ann Arbor, Mich., where she sings the title role in a concert version of Carmen on May 14.

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Baroness Gisa Bergmann, of the Vienna Opera, gives a recital on May 4 at the Hotel Ambassador, New York. In addition to Schubert, Mozart and Strauss numbers, she is to present novelties in the dialect in which they were written.

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William Brownlow (Lord Lurgan), baritone, is to make a short tour of the United States in October and November under the direction of Annie Friedberg. Concerts and radio performances are planned.

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Grace La Mar, contralto, was soloist in Bach's Magnificat in D and Kodaly's Budavari Te Deum at the choral concert presented by the combined Vassar College Choir and Harvard Glee Club recently.

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Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, sailed from New York on the SS. Lafayette on April 20.

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On April 22, Charles Wakefield Cadman played the accompaniments on the piano for his opera Shanewis at Oklahoma City, where the work was performed. On May 18 he appears as soloist in a performance of his Dark Dancers of the Mardi Gras with the Oakland (Calif.) Symphony Orchestra.

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Betty Paret presented Nancy Schaefer in a harp recital at a studio in Steinway Hall, New York, April 16.

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Stainer's Crucifixion was given under the auspices of the Kitchener Centre of the Canadian College of Organists in the Lyric Theatre, Kitchener, on Palm Sunday. Charles Lawrence, tenor, and Campbell McArthur, bass, were soloists. There was a chorus of 150 voices under the direction of W. R. Mason.

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Edwin Hughes gives a piano recital at Doane College, Crete, Neb., today (May 1.)

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Josef and Rosina Lhevinne, duo-pianists, gave the program for the last concert this season of the Haarlem Philharmonic Society, presented on April 21 at the Waldorf-Astoria, New York.

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Alexander Brailowsky, concert pianist, Mrs. Brailowsky, Ania Dorfmann, pianist, Jacques Minkowsky, composer, and Trudi Schoop and members of her ballet sailed from New York on April 8 on the SS. Paris.

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Julia Cummings Sutton, assisted by pupils of Marentz Nielsen, Rose Becker and Clara Novich, sang Charles Haubiel's Mother Goose Songs at the American Camping Association Convention at the Pennsylvania Hotel, New York.

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David Mannes conducted a chorus from Die Meistersinger at the Annual Music Festival at Fisk University in Nashville, Tenn., on April 15.

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Jean Buchta, New York lecture-recitalist and teacher of piano and composition, is offering a new lecture course in music appreciation at Hunter College, New York. Miss Buchta is music director of the Harmony Guild of New York.

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Mischa Elman, now on tour, appeared in recital recently in Salem, Ore., Caspar, Wyo., and Greeley, Colo.

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Igor Gorin, baritone, sang in an Albany, N. Y., recital and at the American Women's Association Clubhouse, New York.

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Jean C. Redd, pianist, played over WFAS on April 10 for the Contemporary Club of White Plains, N. Y.

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Michael Zadora, pupil of Ferruccio Busoni and founder-president of the Busoni Society, leaves for a concert tour of England on May 4.

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The Marsh Music and Art Tour, under the direction of Henriette Weber, leaves New York for Europe on June 25. The party returns on September 5.

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Arthur Fickenscher's The Chamber Blue, miracle mimodrama, was produced by the Virginia Players of the University of Virginia's school of music, six solo pantomimists, three singers and an unseen chorus of forty participating.

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Teresa Dunn, contralto, artist-pupil of Beatrice MacCue, was soloist on Easter Sunday and is to be again in May at St. Luke's Church, Whitestone, L. I.

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The Tollefsen Trio gave their only Brooklyn, N. Y. recital at the Academy of Music on April 10. Works of Mozart, Rubinstein and Smetana were played.

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Margaret Sittig, violinist, in a recent tour of Florida, was heard in concerts at Palm Beach and Winter Haven. Her father, Frederick V. Sittig, was at the piano for both programs.

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Ten concerts in March were given by Mildred Dilling and Marcel Hubert, harpist and cellist. Joint recitals were offered in Mitchell, Huron and Watertown, S. D., Salem, N. J., Bristol, Conn., Trois Rivieres, Que., Salisbury, Md., Greenwood and Anderson, S. C., and Albany, Ga.

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Richard Crooks, Metropolitan Opera tenor, is soloist with the Chicago Symphony Orchestra on May 19 at the Northwestern University Music Festival at Evanston, Ill.

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Paul Althouse, tenor of the Metropolitan Opera Association, sang Pinkerton in the April 30 performance of Madam Butterfly at the Lyric Theatre, Baltimore.

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Jessica Dragonette, soprano, has concert engagements in Rochester, N. Y. and Greenville, N. C.

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Sophie A. M. Smith coached and directed the operetta, The Magic Piper (Christopher), presented by junior pupils at P. S. 115, Floral Park, L. I., recently. The pupils prepared the stage settings.

MUSICALES

Milton Kaye at MacDowell Club

Milton Kaye, pianist, winner of a MacDowell Club Young Artist's award, offered a varied list at the MacDowell Club, New York, on April 10. Mr. Kaye is a forceful player, possessed of individuality and temperament and with a technic of ample proportions. He immediately disclosed this in his opening number, the Bach-Busoni toccata in C major, the prelude of which was solidly set forth, followed by a lyrical intermezzo while the fugue became a dazzling display of technical wizardry.

In the Beethoven sonata (op. 57) in F minor, Mr. Kaye concentrated more upon digital dexterity than the emotional content of the work, although he gave evidences of familarity with this. A novelty, Schebalin's sonatine (op. 12, No. 3) proved a collection of brevities, rhythmically contrasted and tending toward the so-called modernistic style. Mr. Kaye played it with skill and appreciation. The Chopin ballade (op. 52) in F minor, three preludes of Gershwin, a short suite of Alex North, played from manuscript, and Mr. Kaye's arrangement of the Sailor's Dance from Gliere's Red Poppy concluded his formal list. A large audience gave manual approbation to his work.

H. A. S.

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Maria Carreras and Ronald Murat in Joint Appearance

Maria Carreras, pianist, and Ronald Murat, violinist, presented the second in their series of sonata recitals at the New York home of Mrs. Lionel Perera. The Mozart sonata in E flat, that in D minor of Brahms and Franck's in A major comprised the program delivered with artistry and complete cooperation on the part of the interpreters. G. F. B.

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Easter Music at Marble Collegiate Church

Among the churches of New York, the Marble Collegiate Church presented attractive music at both Easter services. Under Richard Percy's direction a string quartet assisted in works by Widor, Tschaikowsky and Goldmark. Mr. Percy also performed a Bach prelude and fugue and Gilbert's Fanfare. Sue Harvard, soprano, sang Open the Gates (Knapp), and Norman Jolliffe was heard in The Lord Is King (Coombs). F. W. R.

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Ida Elkan and I. Rudolph Katz Play Sonatas

Sonatas of Mozart (E flat, K .380) and Beethoven (op. 30, No. 2) and the E major concerto of Bach made up the program for Ida Elkan, pianist, and I. Rudolph Katz, violinist, in the Carnegie Chamber Hall on April 5. Both artists delighted a capacity audience by the ensemble agreement in their approach to their works. Mr. Katz disclosed his technical skill, while Miss Elkan proved a musicianly interpreter and able associate. W. M.

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Beach-Shaffner Recital

The English-Speaking Union of New York heard a joint recital by Mrs. H. H. A. Beach, composer-pianist, and Ruth Shaffner, soprano, recently. Miss Schaffner offered songs in German by Marx, Schubert and Grieg, in splendid style.

Alderson Mowbray was the accompanist. Compositions by Mrs. Beach included Dark Garden (dedicated to Miss Shaffner), Mistress Mine, Moon-Path, Ah, Love But a Day and The Year's at the Spring. With the composer at the piano they brought the singer acclaim. Mrs. Beach performed her own Nocturne, Young Birches and Hermit Thrush to applause. F. W. R.

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Verdi Club Musicale

Lillian Taiz, dramatic soprano, proved to be an adept singing actress at the recent morning musicale of the Verdi Club (Florence Foster Jenkins, president) at the Hotel St. Regis. She successfully delineated each mood in serious songs and arias. On her list were My Man's Gone Now (Gershwin), Soldier's Bride (Rachmaninoff) and the Addio from Madam Butterfly, and added an encore to satisfy the demand of the audience. Alda Astori, pianist, displayed individuality of expression in works of Chopin, Debussy and Casella. Salvatore de Stefano, harpist, was applauded for his playing of items by Bach, Hasselmans, Albeniz and himself. Giuseppe Bamboschek provided competent accompaniments. F. W. R.

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Russel Wragg's Works Offered at Gardner School

The annual program of his works was offered by Russel Wragg, American composer-pianist, on April 9, at the Gardner School, New York. Wilma Mirelle, soprano, sang two groups including Lilacs, Lament for Lovers, Distance, Pipes on the Hill, Song for Spring, Now Is Mid-Summer and O Bells in the Steeple, with Lullaby for a Sweet Pest as encore. Miss Mirelle displayed a voice of wide range and a keen sense of appreciation of Mr. Wragg's style. William Aubin, baritone, also contributed two groups in a voice of colorful texture, including Carol to Death, Little Towns, Hearth Song, Music I Heard With You, Plantation Plaint, Papa Sings and Song of Work, with For a Chubby Little Girl as encore. Mr. Wragg accompanied the artists at the piano and also gave brilliant performances of his three etudes in the form of a suite, Phantom Fountain and Mummers Parade. Faith Vilas read with dramatic skill several poems from Mr. Wragg's new book, Rainbow Roof.

G. N.

* * *

Pupils of Betty Paret Appear

Students of Betty Paret, harpist, both juniors and intermediates, presented an attractive program on April 9 in the assembly hall of the Fifth Avenue Presbyterian Church, New York. Miss Paret joined with Emily Loomis, Frances Weld and Patricia Yates, the ensemble known as the Betty Paret Harp Quartet, in three contributions to the program, a Beethoven, minuet; Schumann's Lullaby and Villanesca by Granados. The Angelus Trio (Nina Dunkel, Nancy Schaefer and Betty Steinway) opened the program with Renie's Angelus and the Advanced Ensemble, in Beethoven's Ecossaises concluded a long but interesting program. Also participating was the Junior Ensemble.

Individual numbers were offered by Carol Schaefer, Gertrude Winter, Audrey Batkin, Mildred Bowen, Ruth Shapiro, Nancy Schaefer, Betty Steinway, Nina Dunkel, Florence Bleecker, Yvonne Bradley, Emmy Lou Eschner, Patricia Yates, Emily Loomis and Frances Weld. Nancy and Carol Schaefer, and Mildred Bowen and Betty Steinway played two-harp works. G. C.

* * *

American Academy Matinees Close

A crowded audience attended the performance of Berkeley Square (Balderston) given by the American Academy of Dramatic Arts in the Belasco Theatre, New York. Outstanding in the cast of fourteen were Iris Nelsen, Mineola, L. I.; Charles Norwood, New Haven, Conn.; Barbara Moore, Westport, Conn., and Gerald Hess, Washington, D. C. They collaborated efficiently in the presentation of characters from Revolutionary days to the present.

The presentation by students of the American Academy of Dramatic Arts of Saturday's Children (Anderson) was enjoyed by a large audience, the comedy having as highlights Isla Vaile, Fort Smith, Ark.; Sue Phillips, Paterson, N. J., and Harmon Stevens, Port Huron, Mich. Four others were also in the cast. The Russian comedy, Squaring the Circle (Kataev) presented subsequently, exhibited the talents of a dozen actors. Of these Mary Louise Chandler, New York, and Gerald Witt, Lake City, Fla., were outstanding as Tonya and Yegor. Sashka was well done by Jean Welch, New York. Paris Bound (Barry) featured Kathrine Hampton, Orleans, Mass., as Noel and Robert Hope, New York, as James. Seven others completed the cast.

At the annual commencement seventy were graduated. George M. Cohan and Daniel Frohman spoke. Owen Davis presided. F. W. R.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Sunday, May 1
Philharmonic-Symphony Society, Carnegie Hall (A)
Shubert Trio, Steinway Hall (A)
Lilian Gauntlett, soprano, Town Hall (A)
Workmen's Circle Chorus, Town Hall (E)

Monday, May 2
Edvard Moritz Chamber Orchestra, Town Hall (E)
Choir Music Festival, Carnegie Hall (E)

Tuesday, May 3
Philadelphia Orchestra, Carnegie Hall (E)
Alma Schwamb, soprano, Steinway Hall (E)
Branscombe Choral, Town Hall (E)

Wednesday, May 4
Downtown Glee Club, Carnegie Hall (E)
Music School Settlement, Town Hall (E)

Thursday, May 5
New York Oratorio Society, St. John's Cathedral (E)
Reed Lawton, baritone, Town Hall (E)
Velma Shepard, pianist, Steinway Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Friday, May 6
College of St. Elizabeth Glee Club, Town Hall (E)
Riverdale School of Music, Steinway Hall (E)

Saturday, May 7
Freiheit Singing Society, Carnegie Hall (E)
League of Music Lovers, Town Hall (E)

Sunday, May 8
Interscholastic German Glee Club, Carnegie Hall (A)
Claudia Volta, soprano, Town Hall (A)
Marian Anderson, contralto, Carnegie Hall (E)
Miccu Music School, Town Hall (E)

Monday, May 9
Ralph Kirkpatrick, harpsichordist, Town Hall (E)
Alcinda Midjo, violinist and Mildred Hieber, soprano, Steinway Hall (E)

Tuesday, May 10
Peoples Chorus, Carnegie Hall (E)
Elizabeth Pizzera, soprano, Steinway Hall (E)

Wednesday, May 11
New York University Glee Club, Town Hall (E)

Thursday, May 12
Bruce Boyce, baritone, Town Hall (E)

Saturday, May 14
Grand Opera Guild of New York, Carnegie Hall (E)
Jewish Workers University Concert, Town Hall (E)

Sunday, May 15
Newell C. Fitzpatrick, baritone, Town Hall (A)
Italian Centre Concert, Town Hall (E)

Wednesday, May 18
Ensemble Choral Society, Town Hall (E)

Saturday, May 21
Ernest Williams Band School, concert, Town Hall (A)

Sunday, May 22
Royal-Scotti Revels, Town Hall (A)
United Roumanian Jews, concert, Town Hall (E)

Thursday, May 26
Calhoun School, concert, Town Hall (E)

Sunday, May 29
Jewish War Veterans' concert, Carnegie Hall (E)

Indianapolis Symphony Orchestra Concludes Thirty-six Concerts

Thirty-six concerts were offered this season in twenty weeks by the Indianapolis Symphony Orchestra under Fabien Sevitzky's direction. There were ten Friday afternoon and ten Saturday evening programs; six concerts for children; five Sunday afternoon concerts; three at Indiana University and two at Purdue University. The Saturday evening programs were broadcast over the coast to coast network of the Mutual Broadcasting System. Eight soloists were heard in addition to numerous other assisting artists for special programs.

San Carlo Opera Company to Give New York Series at Center Theater

Thirteen performances of standard works are to be offered in eleven days at the Center Theater, Radio City, New York, by the San Carlo Opera Company of Fortune Gallo. The company, now on tour, celebrates the twenty-fifth anniversary of its first New York performance by the engagement, which also marks its first appearance in the city since 1934.

The season opens on May 5 with Aida. Other works to be heard are Madam Butterfly, Faust, Il Trovatore, Carmen, La Boheme, Cavalleria Rusticana, Pagliacci, Lohengrin, Samson and Delilah, Rigoletto, and Otello, the latter on the final night, May 15.

Carlo Peroni is to conduct with Louis Raybaut as stage director. Singers to be heard include Bianca Saroya, Lucille Meusel, Hizi Koyke, Norina Greco, Leola Turner, Alice Homer, sopranos; Maru Castagna, Stella de Mette, Charlotte Bruno and Mildred Ippolito, mezzo-sopranos; Dimitri Onofrei, Aroldo Lindi, Enrico Mancinelli and Francesco Curci, tenors; Mostyn Thomas, Mario Valle and Stefano Kozakevich, baritones; Harold Kravitt, Natale Cervi and Fausto Bozza, bassos. Lydia Arlova is *premiere danseuse* and Lucien Prideaux *premier danseur*.

Fritz Fall's Baton Activities

Fritz Fall, conductor of the Vienna Volksoper, led Mendelssohn's Fingal's Cave Overture and Two American Fiddle Tunes, by George Foster, over WNYC on April 24. Mr. Fall will direct the WPA orchestra in Philadelphia on June 5. The new Ernst Toch concerto is the principal number, with Wolfgang Rebner as soloist. Mr. Rebner is to play it also on May 8 when Mr. Fall conducts the Federal Symphony Orchestra in New York.

Interest Sustained in Concerts Played by Minneapolis Orchestra

Three Popular Programs in Downtown Hall Attract 20,000—Versatile Conductor Mitropoulos Also Heard as Piano Soloist—American Premiere of Work by Marsic Given

MINNEAPOLIS.—As the concert season draws to a close, there is not the usual diminishing of interest in the Minneapolis Symphony Orchestra—the answer is Dmitri Mitropoulos. Although an excellent showman in the best sense of the word, he has convinced this part of the world that symphony concerts are not merely entertainment. Not through preachment, not through academic posturing, but by revealing beauties that are too frequently not even suspected, and doing so with a sincerity which is attracting an increasing number of admirers and followers.

DOWNTOWN CONCERTS

The orchestra moved from the University of Minnesota campus downtown to the Municipal Auditorium for a series of three popular concerts. Over 20,000 persons heard them. The first featured the Eva Jessye Chorus and Ramona Gerhard, pianist, who was heard in Gershwin's Rhapsody in Blue. The orchestra played several short numbers. At the second one, Jessica Dragonette sang Know'st Thou the Land from Mignon, One Fine Day from Madam Butterfly and several songs with orchestral accompaniment as well as encore upon encore. The third of the series brought the St. Olaf Choir. The singing of this organization still adds lustre to the name of F. Melius Christianson. The orchestra was heard in numbers by Grieg and Mendelssohn.

MITROPOULOS AS PIANO SOLOIST

Before this popular series, Mitropoulos added a major triumph to his long list of achievements with a finely balanced reading of Brahms' third symphony and a dazzling performance of Prokofieff's concerto (No. 3) for piano and orchestra when as performer and conductor he gave a dashing display of rhythmic virtuosity.

Several unusual excerpts comprised a recent Sunday program: Prelude and finale from Dido and Aeneas, *adagietto* for strings and harp from Mahler's Symphony (No. 5); prelude to Act II of Lara by Marsic; Love Scene from the Romeo and Juliet symphony by Berlioz and the Mephisto Waltz by Liszt. The Marsic excerpt, a first performance in America, was an instant success and was encored.

A CAPPELLA CHOIR AND APOLLO CLUB SING

The Minneapolis A Cappella Choir, under the direction of George Hultgren, gave its third annual concert in the Lyceum Theater. The program consisted of sacred and secular numbers chosen from the best literature both ancient and modern. This choir has flawless diction, beautiful tone and exceptional interpretative ability.

The final concert of the season was given by the Apollo Club (William MacPhail, conductor) in the Lyceum Theater with Vivian Della Chiesa, soprano soloist. The club was at high mark all evening in pitch, quality and interpretation. More and more Mr. MacPhail is realizing his high ideals. Miss Della Chiesa sang with ease and charm, and greatly pleased the capacity audience. E. G. K.

TO SING IN SOUTH

STEVEN KENNEDY,

baritone, inaugurates a tour of the Southern states on May 6 in Raleigh, N. C. He was recently heard in concerts in Atlantic City, N. J., appeared as soloist at the Academy of Music, Brooklyn, N. Y., and gave two New York programs.

Cincinnati Orchestra Appears for Huntington Junior League

HUNTINGTON, W. VA.—The Junior League, with Mrs. Francis A. Scott as chairman, presented the Cincinnati Symphony Orchestra in the first concert of its kind in eighteen years. Eugene Goossens and the orchestra were enthusiastically received by an audience that came from four states to hear the program.

Mr. Goossens offered Beethoven's third symphony, Tschaikowsky's Nutcracker Suite, de Grignon's tone picture, Andalusia, and Smetana's Die Moldau. The orchestra finally acceded to the demand for an encore, Percy Grainger's In a Country Garden. M. D.

New Edition of Mordkin Ballet to Tour Country

A new edition of the Mordkin Ballet will make a second transcontinental tour starting in October under the management of the Columbia Concerts Corporation. Patricia Bowman has been added to the company which is to number sixty. Others to have principal roles are Lucia Chase, Leon Varkas and Dimitri Romanoff. Mikhail Mordkin appears at each performance. Mois Zlatin conducts the special orchestra.

Adriana Caselotti Heard in Los Angeles and Chicago

Adriana Caselotti, who created the role of Snow White in the Walt Disney picture Snow White and the Seven Dwarfs, appeared recently at the Paramount Theatre, Los Angeles, and then fulfilled a four-week engagement in Chicago. While in Hollywood, she had a screen test. Miss Caselotti, a pupil of her father Guido Caselotti, is to appear shortly as guest on the We the People coast to coast broadcast.

Mu Phi Epsilon Has Three New Pacific Coast Chapters

Mu Phi Epsilon's three new Pacific Coast chapters were installed by the national president, Bertha Marron King, as follows: Phi Lambda chapter at Willamette University, Salem, Ore.; Phi Mu chapter at San Jose State College, San Jose, Calif.; and Phi Nu chapter, University of California, at Los Angeles.

The Detroit Alumnae Club of Mu Phi Epsilon sorority recently initiated Alec Templeton as a patron. When the blind pianist appeared with the Detroit Symphony Orchestra this season he played as an encore Mu Phi's national anthem. His playing of the Triangle Song may be recorded and heard at the Mu Phi national convention in Chicago in June.

RETURNING IN PROGRAM

MINA HORNE

sings at the Douglas Friday Morning Musicales in Newark, N. J., May 13, appearing with Grace Leslie, contralto, and Bohumil Sykora, cellist. This is Miss Horne's first concert appearance in America since her return from Europe. (Josephine Rossi photo.)

De Basil and World-Art Ballets to Be Merged

Under an agreement reached by Col. W. de Basil of the Ballet Russe and S. Hurok, representing the World-Art Inc., headed by Julius Fleischmann, the two ballets will be merged next season and known as the Ballet Russe de Monte Carlo. Mr. Hurok is to be the American general manager of the new organization, which makes its American debut on October 12 at the Metropolitan Opera House.

As a result of the merger there will be a company of eighty dancers, of whom fourteen are to be known as first dancers with Efrem Kurtz as musical director. The repertoire is to consist of 110 productions. Leonide Massine, who two months ago left the De Basil organization to become artistic director of the World-Art Ballet, heads the artistic council with Prince Serge Obolensky as secretary. Mr. Fleischmann becomes president of the new ensemble, with Serge Denham as vice president.

Annual seasons are planned in the United States, Monte Carlo and London, the new ensemble making its world debut there on June 16 at Covent Garden.

Glenn Darwin in Radio and Festival Engagements

Glenn Darwin, Metropolitan Opera baritone, made his debut on a new radio program on Easter Sunday with Charlotte Lansing, Josef Honti conducting the NBC Concert Orchestra. He previously appeared at the Messiah Festival at Lindsborg, Kans. Mr. Darwin made his debut with the Metropolitan in February and also appeared with Walter Damrosch and on the Magic Key broadcasts. With Grace Moore, Metropolitan soprano, he sang over CBS in March.

Ansermet Acclaimed at Concert in Budapest

Frederick Sandor Leads Women's Orchestra

BUDAPEST.—One of the most successful concerts given by the Hungarian Concert Orchestra was that under Ernest Ansermet, who conquered his audience completely. Après midi d'un Faune (Debussy) and Petrouchka (Stravinsky) have never been heard to better advantage in Budapest. Ansermet was feted for everything he did. Bela Bartok also scored as soloist in his own second concerto for piano and orchestra.

Vittorio de Sabata, Italian conductor, also gave a memorable seance: Brahms' fourth symphony, Ravel's Bolero, and miscellaneous works by Pizzetti, Catalani, and Leo Weiner. De Sabata's means are both dramatic and visual, and he succeeds admirably in melodic and theatrical music.

Gertrud Herliczka excites her orchestra to effective interpretation. This was especially notable in her reading of Schumann's B major symphony—a difficult work at best—and in which Mme. Herliczka managed the problems with real skill. Eleanor Steele and Hall Clovis, soprano and tenor duettists, the assisting artists of the occasion, were heartily applauded for their charming interpretations of duos by Haydn, Mozart, Darius Milhaud, and Old English and Negro Spiritual songs.

WOMEN LED BY MAN

The Budapest Female Orchestra and its young and ambitious conductor Frederick Sandor—brother of Arpad Sandor—has made an enviable place in Hungarian musical circles within a short time. Sandor's peculiar merit is to rediscover forgotten masterpieces, especially by sons of the great Johann Sebastian, early Beethoven, and Italian works. Once programs are arranged, their interpretation is an artistic joy, for Sandor joins an innate musicality to a rare conducting gift.

French artists are heard less frequently in Budapest than we desire. Madeleine Grey, with her excellent accompanist Gilberte Lecompte, gave a delightful program in which her charm, cultivated style, and *esprit* were warmly appreciated. André Huvelin, cellist, made a fine impression with Honegger's cello concerto, and Aria, Cadence et Rondo, by Tibor Harsanyi.

Hungarian pianists have claimed deserved attention in recent recitals: Annie Fischer, Agi Jémbor, Illonka Névay, Lajos Heimlich, György Farago, Peter Solymos, and Margit Weiss, all successful, and several revealing outstanding musical personality.

ALEXANDER JEMNITZ

Martini Resumes Tour After Recovery from Effects of Train Wreck

Slightly injured in the New York Central train wreck in Hudson, N. Y., on Easter Sunday, Nino Martini, Metropolitan Opera tenor, was forced for the first time in six years to cancel an engagement. Mr. Martini returned to New York and notified the management in Denver that, on advice of his physician, he would not be able to sing there on April 18. On the request for an alternate date, Mr. Martini sent word he would try to appear there before his current tour ends on May 13. He resumed his tour on April 21, appearing with the Youngstown (O.) Symphony Orchestra and then went to Montreal. He was scheduled for concerts in Three Rivers, Que., Auburn, Me. and then at the Ann Arbor Festival on May 13.

Lisbon Hears Premiere Of Portuguese Opera

Melody in Modern Furbishings Exhibited in Belkiss by Ruy Coelho

LISBON.—Belkiss, opera in three acts and ten scenes, poem by Eugenio de Castro, musical score by Ruy Coelho, was premiered at the Coliseu Theatre. The work, which had won a first prize in a competition at Madrid, made a good impression. Coelho, one of Portugal's younger composers, has a gift well adapted for the theatre, and the present work, while modern in manner, bristles with melody and touchingly evokes natural, human sentiments. The interpretation was good. Coelho conducted the Emissora Orchestra. Hilde Matauch (Belkiss), Manuela Laborde (Ladiké), Eduarda Sarmento and Napalia Bordosa-d'Andrade in the principal roles, were heartily applauded. The chorus was excellent, the scenery elaborate.

RAVEL MEMORY HONORED

Playing in the National Theatre, under the energetic direction of Freitas Branco, the Emissora Orchestra gave a Ravel program: Tombeau de Couperin, Pavane, La Valse, concerto for piano (Freitas Branco, soloist), Chansons Madécasses (Ana Biermann, soprano), Alborada del Gracioso, and second suite from Daphnis et Chloé. The same orchestra offered a popular concert in the National Theatre, Pedro Blanch conducting, and Mishel Cherniavsky, cellist, appearing in a Saint-Saëns concerto.

The Lisbon Philharmonic Orchestra's concert in the Politeama Theatre disclosed the expert conducting of Maestro Ivo-Crus in pages by Rimsky-Korsakoff and the first symphony by Bomtempo, Portuguese composer. Varela Cin, pianist and professor at the conservatory, was applauded for his reading of the Tschaikowsky concerto. Unusual success was accorded to two violin recitals: one by Maurikes, the other by Maria Venancio.

RAOUL PIASCO

RENEWS OPERA CONTRACT

THELMA VOTIPKA

has signed her fourth Metropolitan Opera contract. The soprano this season participated in eighty-two performances with the company.

Winifred Cecil Singing in Opera Abroad

Winifred Cecil, American soprano, was scheduled to debut at the Gala Spring season of La Scala Opera House in Milan in the premiere of Il Volto della Vergine. She has been engaged by the opera companies of Prague, Basle, Merano and Trieste. In addition to the new opera, Miss Cecil's European engagements include appearances in Aida, Mefistofele and Il Trovatore.

Oliver Stewart Active in Florida

In addition to participating in special Easter music programs at the Coral Gables Congregational Church where he is tenor soloist, Oliver Stewart on Easter

(Photo by Bob Hauser.)

OLIVER STEWART

Sunday was soloist at a sacred concert at the Westminster Presbyterian Church, Miami, Fla., and also sang at the dawn service on the beach. Mr. Stewart was special soloist for the Pan American League at Bayfront Park with the La Monocas Band in an all-Spanish program, his second appearance there. With Bertha Foster at the Hammond Electric Organ, he appeared recently in a recital at the home of Mrs. Charles N. Manfred, at Coral Gables.

Recent appearances of Mr. Stewart have been made at two of Mana Zucca's concerts; at the Miami Beach Community Church; at the Hillsboro Club, Pompano, Fla., his third appearance for this organization; the Dallas Park Hotel, the Whitman Hotel, the Hollywood Beach Hotel, and the Surf Club. He is planning a concert tour for next season.

Orchestral Concerts Lead Music Parade in Florence

Cortot Appears As Soloist in Chopin Concerto—Young Singers Compete for Public Appearance

FLORENCE.—The Sunday afternoon symphony concerts draw full audiences, a series of guest conductors giving variety to the excellent performances of the Orchestra Stabile. Vittorio Gui, one of Italy's finest conductors, and the original trainer and director of the orchestra, returned to Florence to conduct a seance. He was heartily welcomed in a program of Weber's Freischütz Overture, Brahms' third symphony, the first local hearing of Porrino's symphonic poem, The Vision of Ezekiel, and Roger Ducasse's Sarabande. George Georgesco from Roumania, mounted the Florentine podium for the first time, playing Beethoven's fifth symphony, Respighi's Pini di Roma, and as a special tribute to the late Attilio Brugnoli (long associated with the musical life of Florence and especially with the Cherubini Conservatory) the *maestro's* piano concerto, with Mario Zanfi as soloist.

Another highly interesting concert was directed by Alceo Toni. Roberto Virovai, seventeen-year-old Hungarian violinist, was soloist in the Mendelssohn concerto. The young musician received ovations from the Florentine public both after the concerto and after his two encores. The remainder of the program comprised the overture to Spontini's Olympia, a theme with variations by Alceo Toni, Sogni, from Pratella's opera, L'aviatore Dro and Strauss's Till Eulenspiegel.

For the twelfth concert, under Armando La Rosa Parodi, Alfred Cortot made a welcome reappearance in Chopin's F minor piano concerto. He was received warmly and gratified his audience with two Chopin pieces as encores. Other features of the program were Cimarosa's Gli Orazi e i Curiazi, Martucci's melodious Notturno, Debussy's Fetes, Rocca's Quadro sinfonico from the opera Il Dibuk (first time in Florence) and pages from Wagner. A fine symphonic evening concert at low prices, directed by Antal Dorati, concluded the season's series of Popular concerts.

AMICI DELLA MUSICA

At the Sala Bianca (Palazzo Pitti) chamber music concerts have been given by Marcella Barzetti (pianist), the Italo-Tedesco Trio, Germano Arnaldo (pianist), Leo Petroni (violinist), Paul Grümmer (cellist) and the Lener Quartet.

NATIONAL BEL CANTO COMPETITION

The National Competition for young singers held in Florence during the latter part of February, brought aspirants from all parts of Italy. For the successful candidates, the auditions before the commission were followed by an appearance at a concert in the Teatro Comunale, affording an opportunity of making a debut in a large opera house before an audience.

OTHER EVENTS

The Lyceum Club and the British Institute have both offered series of fine concerts, while the Dante Alighieri Society, desirous of participating in the quickened musical life of the city, has inaugurated a series of six musical auditions of little-known ancient and modern music.

Alice-Mary Anderson, soprano, recitalling at Brunellesco Hall, was applauded in a program of Schubert, Mozart, Wolf, Respighi, Cimara, Duparc, Thompson and Quilter.

A novelty was the performance of Hindu dances given at the Pergola by the Hindu dancer Menaka and her group, including three young girls, Malati, Damayanti and Vimala, and the *ballerino* Ramnarayan, who presented their characteristic dances with extraordinary plasticity and harmonious, expressive movement. The rich costumes, added to the pleasure of the spectacle, and the Hindu orchestra with its string and percussion instruments, strange rhythms and cadences, was novel and interesting to our ears.

Another Oriental visitor was Dr. Masami Kuni, Japanese artist and writer, in a performance of old Japanese dances at the Teatro Sperimentale. Dr. Kuni, held to be the most famous Asiatic *ballerino* of the day, gave some folk-dances, the Dance of the Four Seasons (with ancient Shoscin masks) an ancient Corean court dance with daggers, and so on.

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NEW MUSIC OF INTEREST AMONG WORKS

REVIEWED BY LEONARD LIEBLING

BOOK

NBC Symphony Orchestra Book.

A handsomely bound and printed volume, containing data about the symphonic organization founded for Toscanini by NBC, and conducted by him, Rodzinski, Monteux, Chavez and others.

There are interesting biographies of the first-named three, written by Walter Koons, and prefaced with an illuminative introduction from the pen of Hendrik Willem van Loon. The programs are listed, the story of the orchestra is told and pictures of its members and conductors are shown, together with candid camera snapshots taken during rehearsals. (National Broadcasting Company, 30 Rockefeller Plaza, Radio City, New York.)

FOR PIANO SOLO

Three Pieces for Piano; by Alec Templeton.

This blind pianist and composer has made a name for himself in concert and radio, as a skillful player and accomplished musician in both the serious and popular fields.

Entitled Pines, Relaxation, and Caprice in Old Style, these Templeton piano works show conservative form, and lyricism colored with modern harmonic atmosphere, the blending done sensitively and tastefully, and making for distinct ear-appeal. Touches of Debussy, Rachmaninoff and lighter American influences of the moment come to light under the Templeton pen, but rather piquantly so and treated with enough adroitness and fancy to make the slight resemblances unimportant. (G. Schirmer, Inc., New York.)

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FOR STRING ORCHESTRA

Mountain Dew; for string orchestra; by Lamar Stringfield.

Blue Ridge freshness as well as nostalgia are in these measures, treated with charm and sensitivity by Mr. Stringfield, who most resourcefully extends slight material into eleven pages of winsome score. His contrapuntal string-writing retains clarity without thinness and achieves atmospheric coloring. The redolent piece offers also variety of mood, beginning with slow and broad statement for viola, cello and bass, quickening into a lively second theme and ending with an ebullient, gay climax. (Sprague-Coleman, New York.)

Reviewed by Irving Schwerké

Book

Il Pianoforte, by Alfredo Casella.

This is a thoroughly complete and interesting work on the piano. Written by an eminent pianist and composer, it covers the subject with singular adequacy. A book like this can be summarized in a minimum of words: comprehensively excellent and excellently comprehensive.

In his preface, Signor Casella, who has made a life-long study of the piano, both theoretically and as a practitioner, expresses the hope that his book will not only clear up many historical errors, but also serve as a guide to searchers for pianistic truth. The work is written in clear, flowing Italian. It is replete with diagrams, photographs and facsimiles of mss. and each one of its chapters goes to make up an opus of invaluable information, carefully and methodically treated, and withal immensely interesting to read. (Collezione Musicale "Melos." Tumminelli & C. Editori, Rome and Milano, Italy).

Reviewed by R. M. Kerr

Albert Roussel, by Arthur Hoerée. (In French.)

Probably the most complete tribute that has yet been penned to the memory of the notable French composer, who passed away August 23, 1937. M. Hoerée, a long-standing friend and artistic associate of Roussel, has given us a vivid study of the various periods of his life, beginning with his childhood and navy service as a young man. He tells how his chief works came to be composed, and describes his esthetic system. This is a delightfully intimate biography, and it is immeasurably more real for us because of some thirty pictures showing many informal gatherings of the artist, his family and friends. At the end there are valuable lists of books and articles in which there is reference to him, phonograph records of his works and a complete catalogue of the compositions. The book is one of a series entitled Maîtres de la Musique Ancienne et Moderne. (Editions Rieder, Paris.)

For Male Chorus

Sicilian Rhapsody, for four part men's chorus (TTBB) with piano accompaniment; words by Lorraine Noel Finney; music by Alberto Bimboni.

A twenty-page work for men's voices which begins in an atmospheric manner by painting the calm beauty of night and the arrival of the crowds at the fiesta. There follows a stirring section based on a dance-like theme which describes the romantic ardor of the youthful couples in the dance. It rises to a swirling climax in a *fff* close. Extremely colorful and tuneful, the piece has a wholesome tone that fits it for use by school glee clubs. (Galaxy Music Corp., New York.)

Children's Operetta

Renting the Hive, an Insect Fantasy; libretto and lyrics by Phyllis McGinley; music by Gladys Rich.

A brief, simple work in one act for girls' groups. The roles are all for soprano and include Mother Nature and her two Helpers, as well as an assorted coterie of twenty-five insects. All the lines are sung. Attractive dances are interspersed. The lyrics are witty and the music easy and rhythmically lively. (J. Fischer & Bro., New York.)

For Piano Solo (Left Hand Alone)

Waltz-Poems, by Leopold Godowsky.

Godowsky here carries further his researches in a field to which he contributed notably in his twenty-two studies in the same form. The present six pieces are slight, tender and lyrical, and according to the composer's preface they enshrine memories of "the fragrant past of a vanished epoch." The subtly harmonized and rhythmed numbers require no little mastery of single-hand technic, but make attractive virtuosic morsels for the skilled pianist. The dedication is to Beryl Rubinstein. (Carl Fischer, Inc., New York.)

Songs

Ah! Love, Forever Stay; words and music by Courty Rossi-Diehl.

Miss Rossi-Diehl writes dramatically, with well-defined melodic content and not a few sweeping and quasi-operatic effects. The number, calculated to take the emotions by storm rather than solely to intrigue the intellect, might be effectively done by a soprano of strong emo-

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tional powers. The close is impassioned. Range, D to A flat. (The Composers Press, Inc., New York.)

Plantation Plaint; for medium voice and piano; music by Russel Wragg; poem by Libby Stanton.

Semi-humorous but touching in sentiment, this dialect song is voiced by a penitent Negro who, in answer to the hoot of the owl, "Who is you?" replies "Good Lawd, hit's po' me, en I ain't quite ready fer de Jasper Sea." The music is cleverly devised to make the most of this whimsical text. The range is from middle C to F. (G. Schirmer, Inc., New York.)

Bread and Music; words by Conrad Aiken; music by James Spencer.

Aiken's restrained and poignant lyric about the memories of a loved woman aroused by the tableware she once touched has a painstaking setting. It is simple, and eloquent, the words seemingly wrung from the singer's inmost being. Though the tune moves somewhat awkwardly, the close is of marked pathos. For medium to high voice, range E flat to F. The song is dedicated to Joseph Bentonelli. (Composers Press, Inc., New York.)

For Organ Solo

La Media Noche, serenade from Hispania Suite by Albert Stoessel; arranged for organ by Philip James.

An *andantino* of swaying quality, based on a dance form, this excerpt from Mr. Stoessel's popular score for orchestra makes a colorful organ solo of moderate technical demands. (Carl Fischer, Inc., New York.)

For Women's Voices

Out of My Deepest Sadness (Aus meinem grossen Schmerzen), by Robert Franz; choral transcription by Alfred Cohn.

Franz's poignant setting of Heine's lyric is given a SSAA choral arrangement, rather difficult in a rhythmic sense and also requiring subtlety and emotional ardor of unusual sort. The closing phrase is hummed softly. Piano accompaniment. (Galaxy Music Corp., New York.)

Sacred Songs

Four Sacred Songs, by Frank LaForge.

Mr. LaForge adds to his list of songs four effective church solos. Three of these are for high or low voice: Teach Me, O Lord, the Way of Thy Statutes, which has a strong and simple melody of popular sort; Thy Mercy, Oh Lord, Is in the Heavens, a dramatic and well-written number; a Christmas song, And There Were Shepherds, which also allows the voice to peal forth with striking climactic effects. Make a Joyful Noise Unto the Lord is for medium or low voice, and opens with a stirring, rhythmic theme suggesting a trumpet call, and reaches its highest point on a sustained *forte* F. The accompaniments for piano in all cases are well devised. (Carl Fischer, Inc., New York.)

For Violin and Piano

A Fragment and **Mirage,** by Richard Czerwonky.

Pleasing melodic qualities and tripping rhythms characterize these relatively easy, brief solo numbers by the Chicago conductor and violinist. (Carl Fischer, Inc., New York.)

For Cello and for String-Bass

The Music Educator's Basic Method for String-Bass and for Cello; by Nino Marcelli.

Two more volumes in an excellent series. These books, by Mr. Marcelli, conductor, and supervisor of music of San Diego, Cal., offer a wealth of practical exercises for each instrument and text matter divided into a graduated series of lessons. The illustrative material is especially good. (Carl Fischer, Inc., New York.)

Book

The Music Hour; What the Teacher Should Know to Introduce the One-Book Course or the Two-Book Course of the Music Hour Series; by Osbourne McConathy, W. Otto Miessner, Edward Bailey Birge and Mabel E. Bray.

A short but helpful pamphlet designed for teachers with no special melodic training, to aid them in the introduction of elementary music work for public schools. The ten chapters take up, first the "chorus plan" for organizing a school in two levels, grades one to four in so-called Lower Chorus and grades five to eight in Upper Chorus; how to read tunes (notation, etc.); how to read the time (beats, length of notes, etc.); teaching various kinds of songs (rote, observation, reading, study, etc.); type lessons for the lower and upper grades, and outlines for the study units of both divisions of school. The pamphlet closes with lists of songs recorded for The Music Hour, also familiar numbers for the study of tune and time (twelve complete musical examples) and a diagram of an octave on the piano keyboard. (Silver Burdett Co., New York, Boston, Chicago and San Francisco.)

Reviewed by F. W. Riesberg
For Mixed Chorus

Winged Messengers of Peace: by Henry Holden Huss. An Epitome of world-aspirations for peace, in the noble text by Alva Fedde, Henry Holden Huss had fine inspiration in composing this music. There are dignity, dramatic effect, melodiousness and practical voice-writing in the work. It is appropriate for church use, as for concert purposes. While no printed word can describe any music, one might, however, call attention to several features, such as the melodious introduction. Full chorus then enters, the melody in the alto in a plea to God to protect dear ones; a climax ensues for the words "Above the crash of flaming shock and shell" and is followed by an expressive period on sympathetic words, with interrupting silent measures, the men singing alone. A chorus in four-part harmony for male voices follows, then vigorous animation on the words "Not with shot and shell," with a subsequent silent vocal period. More male voices, with solo-bits, and the finale, containing vigor, with contrasting measures for women and for men alone, all come to an impressive close in seven-part harmony. Orchestral parts may be obtained on rental. Dedicated to the Mothers of America. (G. Schirmer, Inc., New York.)

For Two-part Chorus of Women's Voices

The Lord Is My Shepherd: by Henry Holden Huss. Another fluent, melodious work, essentially for church use, a feature being the entrance of the alto, repeating the soprano melody, and lying above the latter voices. There is wide variety of harmony and melody, with sufficient changes in tempo to sustain interest. An effective, worshipful anthem, and dedicated to Louis L. Lambert and the Hunter College Choir, New York. (G. Schirmer, Inc., New York.)

With the Composers

With Easter, most of the American compositions heard hereabouts have been sacred in character. Any number of works by prominent native composers have been performed by church choirs, choral organizations and organists in the past month. One composer's name, known to you all, has appeared frequently on such programs; this is Mrs. H. H. A. Beach. Her Benedicité (Arthur P. Schmidt) was sung at Calvary P. E. Church, New York, on Palm Sunday and on that same afternoon her Cantate Dominis (G. Schirmer) was heard at St. Bartholomew's Church in Manhattan. Shortly before this, during Lent, St. George's Church choir offered a performance of Mrs. Beach's anthem, Lord of All Power (Ditson), and in Boston the choristers of Emmanuel Church sang a new opus, Lord of All Being (H. W. Gray).

Another American composer, Charles T. Griffes, was presented by the Elmira College Glee Club at its recent New York concert in the Hotel Biltmore. The work is entitled To Outer Senses There Is Peace (J. Fischer) and has been arranged for chorus by Gwynn S. Bement, conductor of the college club.

During the Music Educators National Conference meeting in St. Louis, the National High School Orchestra, composed of members of different school aggregations throughout the country, presented a concert in the Municipal Auditorium under Vladimir Bakaleinikoff. The only American offering on the program was Deems Taylor's Ballet Music from Casanova (J. Fischer). All the other orchestral works were standard classics.

A J. Fischer publication that has had a great deal of attention this past season is Nathaniel Dett's oratorio, The Ordering of Moses, which Albert Stoessel conducted when the New York Oratorio Society sang it at the Juilliard School. Several other choral organizations are rehearsing it for spring festivals.

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Louis Kaufman Active as Solo Recitalist

His recent Town Hall, New York, recital, followed an extensive tour of the Pacific Coast and Mid-West by Louis Kaufman, violinist. Mr. Kaufman studied

LOUIS KAUFMAN

with the late Franz Kneisel at the Institute of Musical Art, New York, and was graduated with highest honors from the artists' course, winning the $1,000 prize. The following year he received a Naumburg Foundation award and made his New York debut. He then joined the Musical Art Quartet, remaining for five years with that ensemble and resigning in 1933 to devote himself to solo concerts, fulfilling radio engagements and making recordings.

Radio Highlights

Dialed by H. A. S.

Unsettled political conditions in Europe, which have and are having concomitant reactions in the realm of music, make uncertain, at this time, plans for the annual rebroadcasting of episodes from the various festivals. CBS, according to a survey conducted by this column, is definitely out of the picture at the moment, while NBC is living in hopes that when matters are adjusted, it can continue its former practise.

Meantime, American broadcasting is looking over the festivals scheduled in this country and arrangements are under way for giving stay-at-homes and victims of the recession a goodly share in our own summer musical affairs.

CBS also expects again to have the Stadium Concerts of the Philharmonic Orchestra from New York; NBC is planning to radiate the Berkshire Festival and the Boston "pop" concerts as well as preparing its own schedule (in addition to the NBC Orchestra through June 18), while MBS has already signed for the Philadelphia programs from Robin Hood Dell.

So, while European music is embroiled in politics, there will probably be sufficient to atone right from the shores of the United States and possibly from South America.

Meantime, don't say you weren't warned if formal announcement should suddenly be made that a **Toscanini** program or programs come out of Palestine for American ears.

As expected, radio programs, since the last report, embraced to a large extent Easter and Passion Week music, although some of the usual schedules were carried out. The Magic Key offerings over NBC included appearances by those two Metropolitans, **Lauritz Melchior** and **Marjorie Lawrence**, on successive Sabbaths, the former with **Frank Black** conducting and the latter with **Eugene Goossens** and the **Cincinnati Symphony Orchestra. Mr. Goossens** presented at the same time the world premiere of his Bacchanal, an orchestration of his piano pieces, Three Nature Poems, composed several years ago. His wonted skill and musicianly talent were effectively presented in the instrumental setting given the piano numbers. **Miss Lawrence** sang two airs and some Lieder with fine effect.

Gladys Swarthout, another **Johnsonian** songbird, made her second appearance of the season on the Ford Hour over CBS, when **Jose Iturbi** concluded his tenure of the ensemble for the season. Continuing with operatic personages, we had **Richard Crooks** returning to the Firestone program under **Alfred Wallenstein's** direction over NBC while his substitute, **Margaret Speaks,** took her vacation.

And the irrepressible **John McCormack** made a fleeting appearance during the Easter festivities from Hollywood.

Viola Philo was guest with **Erno Rapee's** Music Hall Orchestra on April 24 in a Beethoven-Mendelssohn-Weber-Marx program.

Albert Stoessel made one of his infrequent radio appearances to present the first broadcast of a new violin sonata by **Werner Josten,** American composer, over NBC, with **Irene Jacobi** at the piano.

Rosemarie Brancato, popular young soprano, took the part of Emma Nevada in a Death Valley Days program over NBC, her second "guesting" on this feature, for last fall she was "Adelina Patti."

Fritz Mahler has had an active month with the Bamberger Orchestra over MBS, **Joaquin Nin-Culmell**, Spanish composer-pianist, being his latest guest. On this program he offered an excerpt from Horace Johnson's Imagery.

Our own **Leonard Liebling** was commentator when **Vera Brodsky** and **Harold Triggs** appeared over this same chain with the **Elizabeth Philharmonic Orchestra, August May** conducting.

Fritz Krueger, tenor, was soloist with students of **Louis Bailly's** chamber music group from Curtis Institute over the CBS on April 20 from Philadelphia.

Maria Maximovitch, soprano, gives the first of two programs of Polish art songs on May 17, with CBS carrying her list.

The scholarly **Georges Barrere** was guest of **Leon Rothier** at WQXR on April 10. Future artists include **Raymonde Delaunois, Colette D'Arville, Adolfo Betti** and **Madeleine Monnier Betti.** This station observed Easter with a Parsifal offering, via recordings.

With **Chalmers Clifton** conducting the Federal Symphony Orchestra on Easter, over WNYC, the Brahms B flat concerto was played by **Selma Kramer** with **Sigmund Spaeth** doing the commentating.

And the Metropolitan broadcast for the first time its Good Friday Parsifal. Philharmonic Orchestra auditors also heard excerpts from this work under **John Barbirolli's** direction.

National Symphony Orchestra Concludes Season With Eclat

Richard Crooks Aids in Vocal Numbers—Philadelphians Have Thomas as Baritone Assistant—Recitals by Flagstad, Brailowsky, Eddy, Sklarevski and Coolidge Quartet Are Feature

WASHINGTON, D. C.—The most successful season of the National Symphony Orchestra was brought to a close with the annual request program superbly conducted by Hans Kindler. Heard at this time were the Leonore Overture of Beethoven, fourth symphony of Tschaikowsky, Emperor Waltz by Johann Strauss, introduction to the third act of Lohengrin and a Roumanian Rhapsody by Enesco. Earlier in the week Richard Crooks was soloist at the last of the midweek concerts. Mr. Crooks' exquisite voice and masterful musicianship supported by Mr. Kindler's impeccable accompaniments endeared him to his listeners. He sang If Thou Be Near by Bach, Adelaide of Beethoven, Gluck's O Del Mio Dolce Ardor and the Prize Song from Die Meistersinger.

FLAGSTAD AND BRAILOWSKY

Mrs. Dorsey presented Kirsten Flagstad, soprano. Superlatives for this superb artist are inadequate. Every note carried a thrill. She began her program with the scena and aria, Ah, perfido, by Beethoven. This was followed by a group of Brahms and Strauss. After the intermission came songs by Grieg, and as a climax, Elisabeth's Gebet and Dich theure Halle from Tannhäuser. Added to her superlative art, the singer's sincere charm and simplicity delighted everyone. Edwin McArthur offered fine assistance.

The same management presented Alexander Brailowsky in an all-Chopin program that included the polonaise in F sharp minor, the G minor ballad, sonata in B minor and a group of shorter pieces. Mr. Brailowsky's playing revealed untraditional interpretation and brilliant technic.

EDDY ATTRACTS THRONG

Mrs. Dorsey also presented Nelson Eddy for an audience which filled every available bit of space and included several hundred on the stage. Mr. Eddy's program offered enough variety to please the most discriminating audience. He opened with the air, Good Fellows, Be Merry! from The Peasant Contata (Bach). His second group included Ständchen (Schubert), Er ist's (Wolf), and An jenem Tag (Marschner). There were songs in French, Italian and English. Mr. Eddy's intonation and diction were excellent. He offered ten encores, and his admirers refused to let him leave until the lights at Constitution Hall were finally dimmed.

ALEXANDER SKLAREVSKI PLAYS

Alexander Sklarevski, pianist, was presented at the Dmitrieff-Gnoocheff Studio. Mr. Sklarevski played the Bach fantasy and fugue in A minor, the sonata (op. 2 No. 3) of Beethoven, and selections by Chopin, Liadoff, Debussy and Glinka-Balakireff. He proved once more to be an artist of high calibre, possessing deep musicianship, and was enthusiastically received.

JOHN CHARLES THOMAS WITH PHILADELPHIA ORCHESTRA

T. Arthur Smith presented the Philadelphia Orchestra (Eugene Ormandy, conductor) and John Charles Thomas, baritone. Mr. Ormandy presented the toccata in C major of Bach, orchestrated by Leo Weiner, which was excellently performed. Mr. Thomas was warmly welcomed and much applauded.

CZECH CHAMBER LIST

As this goes to press, only one of a series of concerts to be presented in the Coolidge Auditorium of the Library of Congress has been held. This was on April 18 when the Coolidge Quartet magnificently played a quartet of Martinu's, Terzetto in C by Dvorak and quartet in E minor by Smetana. G. E.

TOWN HALL PIANIST

LENA ZARBO,

pianist, appears in a program at Town Hall, New York, May 8, playing works by Mozart, Dohnanyi, Chopin and Liszt. With her teacher, Mario Miccu, conducting the orchestra, Miss Zarbo also plays the Grieg concerto. Other Miccu pupils taking part in the program are Anthony Santangelo, Zoe O'Neil, Anthony Panuccio, Mary Tortora, Muriel Young, Giacomo Di Giacomo, Theresa Bartoli and Rhoda Schapiro.

Dutch Musical Events

THE HAGUE.—Georg Szell has come from Scotland to conduct a series of concerts for the Residence Orchestra, his programs consisting of classical, romantic, and modern works. Recent welcome recitals in The Hague were by Bartlett and Robertson, piano duetists, Ignaz Friedman in a Chopin cycle, and Eleanor Steele and Hall Clovis, in a concert of duets for soprano and tenor. M. YY.

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Blanche Marchesi, Seventy-five, Gives Vocal Concert in London

Retains Artistic Command—Kreisler, the Menuhins and Rachmaninoff Applauded—Mark Hambourg's Daughter in Two-Piano Debut

(*Continued from page 7*)

lin and orchestra. The general impression formed of this work was that, while charmingly orchestrated and, at times, ingeniously, contrived, its thematic material was not sufficiently strong to sustain interest.

Incidentally, visitors to our shore often ask why a bust of Beethoven appears at every Philharmonic concert, irrespective of whether a work by this composer is on the program. The reason, briefly, is that the Royal Philharmonic Society commissioned Beethoven to write works and also helped him financially. The bust in question is a copy of one given to the society in 1870 (the centenary of Beethoven's birth) in recognition of the organization's services to the composer.

Upholds Great Tradition

Radiant Blanche Marchesi, seventy-five years young, gave a song recital at the Wigmore Hall, March 29, on the occasion of her seventy-fifth birthday. It was a triumph. She demonstrated that, given normal circumstances, a properly trained voice will retain much of its beauty for life. Indeed Mme. Marchesi by her style must have reminded the older generation of the great singers of pre-war days. The pinnacle of achievement of this recital was surely reached in Schumann's Nussbaum. The phrasing and inflection were particularly noteworthy. The audience was large and enthusiastic. At the end all united in fervent congratulations to the grand old lady.

Kreisler Welcomed

At his Albert Hall concert, Kreisler gave a masterly performance of the Brahms violin concerto. Fire, depth and grace—his interpretation had them all. His reading of the Beethoven Romance in F, had compelling lyrical warmth. The Philharmonic Orchestra under Malcolm Sargent gave us The Fair Maid of Perth suite (Bizet). The flutist's remarkably sensitive phrasing and perfect intonation contributed largely to the success of the performance.

Ideal Pairings

At their sonata recital in Queen's Hall, Yehudi Menuhin, violin, and Hephzibah Menuhin, piano, gave works by Mozart (K. 376) Beethoven (op. 30 No. 2) and Lekeu. Fortunate and rare indeed it is when one family can provide two such accomplished artists whose mental outlook can blend together so harmoniously to give such uniformly balanced readings. The audience was particularly astonished that a young girl like Hephzibah could show such mastery of the piano, and so mature a musical outlook.

Perennial Rachmaninoff

At Queen's Hall Sir Thomas Beecham and the London Philharmonic Orchestra gave a polished, vital reading of Haydn's symphony in B flat major, but Beethoven's piano concerto in C major provided the most memorable moments. It was played by Rachmaninoff, with perfect taste, tone and rhythmic sense. He and Rachmaninoff and the orchestra also did his rhapsody on a theme by Paganini. The audience was warm in acclamation.

Concert by Mark and Michal Hambourg

We are accustomed to two-piano recitals by husband and wife, but this duo, which gave a recital at the Palladium, is composed of father and daughter, the dissimilarity of age showing itself in a certain lack of sympathy between the players. A wag once remarked that it was time Mark Hambourg took on someone his own size, but he, at least on this occasion had the lid of his piano closed. It would be churlish to deny that Miss Hambourg was heard to good advantage. The program contained Saint-Saëns' rather tedious variations on a theme by Beethoven, a fugue by Handel (arranged by Clarence Lucas), and Liszt's Concerto Pathétique, not one of his best works.

Beecham Sunday Concert

For the last concert of the present series at Covent Garden, Sir Thomas Beecham (happily recovered from his recent indisposition) had chosen a program of familiar and good-humored works: the Meistersinger Prelude, Dvorak's cello concerto, and Beethoven's Pastoral Symphony. The opening of the prelude seemed curiously pedestrian, but a moment arrived when Sir Thomas appeared to become suddenly "possessed" and thereafter the music rose incandescent in the true Beechamesque manner. Anthony Pini, who played the solo part in the Dvorak concerto, received a well earned ovation for a performance which brought out the full romantic flavor of this agreeable work.

Elevated Recitalling

At Aeolian Hall, Gina van der Veer, soprano, displayed her accomplished technic. Her program consisted of English airs, German songs and a French group. All these different types were faithfully represented in their varying colors and were treated with a ready fluency. At her second recital the audience was, if anything, even more enthusiastic. Franz Mittler accompanied at both concerts.

At the third Herbert Menges serenade concert at Sadlers Wells, Szigeti played the Mendelssohn violin concerto with the London Philharmonic Orchestra conducted by Herbert Menges. Szigeti gave a vivacious and beautiful performance. If some felt that his treatment by its very beauty tended, at times, to add sugar to the honey, the audience was in no doubt as to its excellence for they gave him a tremendous ovation.

Maurice Eisenberg is by now well known as a cellist of artistic distinction. At his concert at Wigmore Hall he made Beethoven's A major sonata into dramatic material. In the fourth of Bach's unaccompanied suites I was particularly grateful for the player's warm tone and suave, yet brilliant enunciation of the subject matter. The accompaniments of Erik Itor Kahn contributed much to the recital's success.

Supported by Newton

Ivor Newton, doyen of accompaniments is always an active man—this week he has been particularly so. Anna-El-Tour (soprano) gave an excellent recital of French, German, and Russian songs. It was greatly enhanced by Mr. Newton's accompaniments. Eva Bandrowska Turska (soprano) displayed technical skill in her recital at Aeolian Hall. A little more spontaneity of execution would, at times, have been welcome. Once again, Mr. Newton gave the singer every assistance.

Praise for Pianism

Walter Rummel is noted for building well proportioned piano programs. He obviously believes in everything he does, even though his idea of music is sometimes a little startling. Some Bach, very much arranged, was revolutionary, but none the less interesting for that. In Chopin, there was perhaps an excess of *rubato*, but his Debussy was finely pointed. A charming "novelty" by Liszt was his Ave Maria. One high light of this arresting recital came with Rummel's poetic playing of Chopin's Raindrop Prelude.

Georg von Harten once again displayed a comprehensive technic on the piano and deep musical feeling. Particularly fine was his reading of Mozart's D major sonata. But even more impressive was the fact that he succeeded in holding interest during Reger's variations and fugue on a theme by Telemann.

Karl Ulrich Schnabel to Tour Here Again Next Season

Now in Europe for concerts in Italy and England, Karl Ulrich Schnabel returns to the United States in September. During the present season he was heard

KARL ULRICH SCHNABEL

at several concerts of the New Friends of Music, New York, where with his father, Artur Schnabel, he played rarely-heard four-hand Schubert works, notably the military marches. He also assisted the Pro Arte Quartet. Prior to coming to the United States, he gave concerts this year in England, Scotland, Italy and Holland and also made recordings. In addition to concerts this summer, he is to assist his father in giving piano courses at Lake Como, Italy.

Cape Town Orchestra Marks Anniversary

Gershwin Piano Concerto Played by South African Soloist

Cape Town, South Africa.—The Cape Town Municipal Orchestra gave the first of its festival concerts celebrating its twenty-fourth anniversary. The City Hall was crowded and the orchestra specially augumented for the occasion. William J. Pickerell, conductor and musical director, selected as an introductory number Wagner's Die Meistersinger prelude, which was the first work played at the opening concert on February 28, 1914.

De Cola Reappears

The re-appearance of South Africa's pianist, Felix de Cola, was welcome, and the audience acclaimed his superb performance of Gershwin's F major piano concerto. Mr. de Cola, who for many years has directed a school of piano in this city, has seldom appeared with the Cape Town Orchestra, nevertheless, Capetonians are aware of his versatility.

Hiawatha Excerpts Offered

The second half of the program was devoted to two parts of Coleridge-Taylor's Hiawatha: Hiawatha's Wedding Feast, and Death of Hiawatha, in which an excellent chorus from the Orpheus Male Choir did impressive work. At the conclusion of the program, the orchestra, soloists, chorus and conductor were honored.

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Chicago Symphony Orchestra Final Concerts Impressive

Lotte Lehmann Soloist in Beethoven and Wagner—Radie Britain Score Played—Apollo Club in St. John Passion—Milstein Returns for Recital

CHICAGO.—The Chicago Symphony Orchestra's final Tuesday concert on April 12 was given to the performance of old favorites—Smetana's overture to The Bartered Bride, Schubert's C major symphony, orchestral fragments from Ravel's Daphnis and Chloé, Hadley's Scherzo Diabolique and the polka and fugue from Weinberger's Schwanda. The final Thursday-Friday program, April 21 and 22, revealed the orchestra in the pink of condition at the end of a strenuous and successful season, its forty-seventh. Lotte Lehmann, the last soloist, made her first appearance with the orchestra in a program devoted to Beethoven and Wagner, singing two excerpts from Beethoven's Fidelio, Elsa's Dream from Lohengrin and Isolde's Love Death. Mme. Lehmann scored emphatic success. The Maundy Thursday and Good Friday concerts brought to first hearing Frederick Stock's transcription of Bach's C sharp minor prelude, which retains its mysticism and religious atmosphere. Prelude to a Drama from the pen of the prolific American composer, Radie Britain, premiered by the Illinois Symphony Orchestra a year ago, impressed even more favorably at these concerts. With scholarly orchestration and construction on solid lines, the overture contains melodious strains of beauty and poetic charm in its modern thematic idiom. The composition met with instantaneous success, its composer being recalled many times.

APOLLO CLUB INTRODUCES ST. JOHN PASSION

The Apollo Musical Club made us acquainted with Bach's Passion according to St. John. Conductor Edgar Nelson prepared his cohorts of fine singers so that they voiced the various chorales effectively and at times magnificently. With the exception of Mark Love, bass, and Raymund Koch, baritone, the soloists were unable to cope with the taxing demands imposed. Mr. Love, delivered his arias and recitatives with nobility, tonal beauty and authoritative insight. Mr. Koch made his part stand out conspicuously. The Chicago Symphony Orchestra supplied excellent support for choristers and soloists.

ESTHER GOODWIN IN SONG LIST

To Esther Goodwin goes praise for singing rarely heard songs at her recital at Kimball Hall. The material comprised operatic arias, a Hugo Wolf group, one by Henry Purcell, four *chansons* by Maurice Ravel, Bainbridge's Crist's Chinese Mother Goose Rhymes besides songs by Carnevali, Sowerby, Renato Bellini and Walter Golde. An all-around student and musician, Miss Goodwin exhibited fine vocal resources and interpretative gifts far above the ordinary. Classified as a contralto, Miss Goodwin's voice does not have a somber hue and its crystalline quality vies with a lyric soprano. The voice, however, is but an instrument for mirroring the inner thoughts of text and in projecting every phrase with correct punctuation, feeling and persuasive accent.

DONNA PARKER PRESENTS ADA BELLE FILES

Donna Parker is devoting most her efforts to promoting productions, but whenever she manages a concert the undertaking is in capable hands. Thus in Kimball Hall she reintroduced Ada Belle Files, a contralto mistress in program building who exploited old and new songs to the keen enjoyment of a discriminating audience. With an ingratiating stage presence she employed her voluminous voice with sufficient ability to express tenderness, pathos and dramatic feeling especially. Clear diction in French, Italian and English made program notes unnecessary.

MILSTEIN RETURNS FOR RECITAL

Orchestra Hall held a vast audience when Nathan Milstein returned for a recital after delighting symphony patrons on three occasions. Throughout the program his magic art was ever in evidence and encores galore had to be granted.

IZLER SOLOMON DIRECTS ILLINOIS SYMPHONY

The Illinois Symphony Orchestra listed three novelties on its Easter program—David Van Vactor's transcription of Bach's D major organ prelude and fugue; Felix Borowski's tone poem, Ecce Homo; and Riccardo Zandonai's Rapsodia Trentina, which were superbly performed under the leadership of Izler Solomon and met with complete approval. Conductor Solomon wields his baton with elegance and understanding. His interpretations are always authoritative and sound.

ROSENTHAL'S MASTER CLASS

Moriz Rosenthal will conduct master classes in Chicago this summer from June 20 to July 20 at the Padgitt Piano Studios in the Auditorium Building. The classes consist of two groups meeting as a unit for ten lessons within the four-week period. The artist class is limited; the auditor class is for teachers and students; and Mr. Rosenthal also will give private lessons. Two scholarships are offered for the artist and the auditor classes.

FREDA DRAPER WITH OAK PARK ORCHESTRA

As soloist with the Oak Park Symphony Orchestra on April 19, Freda Draper, contralto, sang with engaging charm Una Voce Poco Fa from the Barber of Seville and songs by Stevenson, Sachnowsky and Goatley.

HENIOT LEVY STUDENT ACTIVITIES

Katherine Knopp Washington, Heniot Levy student, was awarded first place in a recent piano contest sponsored by the MacDowell Club of Milwaukee to play the Rubinstein D minor concerto with the Milwaukee Symphony Orchestra. Kyung Shyn Song, who studied for several years with Mr. Levy, recently appeared in piano recital in Seoul, Korea, sponsored by three Korean national newspapers. Adrienne Moran was awarded first place in the Phi Beta Scholarship Contest. Beatrice Eppstein, artist student, played the first Chicago performance of the Scriabin concerto with the Illinois Symphony Orchestra. Josephine Roganska, pianist, for many years a student of Mr. Levy, has been soloist with the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor). Iva Louise Trewitt has been engaged as instructor of piano in the public schools of Daisette, Tex.

CARA VERSON LECTURES IN PUBLIC SCHOOLS

Cara Verson, modern music advocate, gave a series of three lectures in three junior colleges for the Board of Education, illustrating on the piano the idiom of the various composers.

ELSA HARTHAN ARENDT STUDIO NOTES

Richard Wrightson, bass, played the part of Kupelweiser in Blossom Time in the Orrington School Auditorium, Evanston, and recently appeared for Post Kollege Klub in Evanston. Dale Miller, tenor, sang in the Glen Ellyn M. E. Church musical vesper service. Marjorie Manker, young soprano, has received first honors in an East Chicago (Ind.) vocal contest and appeared in the finals of the state contest. Fred Johnson, tenor, was soloist with the St. Mark M. E. Church Choir in Stainer's Crucifixion, and was heard in recital at Sherwood School. Maxine Lagerstrom, contralto, sang for the Chicago Women of Rotary in the Blackstone Hotel.

Five members of the Chicago Bach Singers presented a program for the North Shore Women's Club at Edgewater Beach Hotel, including Frieda Gross, Marion Schroeder Booras, Lois Huebenthal and Marie Saviniemi, sopranos, and Maxine Lagerstrom, contralto. Theodore Grafton, tenor, appeared in joint recital in Sherwood Music Hall Recital Hall. Martha Jane Porter, contralto, gave a joint recital with Catherine Burns, pianist, in Sherwood Recital Hall. Glenn Stark, tenor, appeared in recital there on April 21. Mary Louise Locke, soprano, sang for the Presbyterian Theological Seminary. Marion Booras, so-

LEO PODOLSKY

Podolsky Made Honorary Vice-President of Sherwood Music School

CHICAGO.—Leo Podolsky, pianist and teacher, has been made honorary vice-president of the Sherwood Music School, this city, where he has been a faculty member since 1926. Mr. Podolsky, who began his musical career at the age of eight in Odessa, Russia, was admitted to the Royal Academy of Music in Vienna, in 1912, and won the Rubinstein prize there after four months' study. In 1914 he was accorded the Liszt prize and the honor of appearing in the Vienna Concerthaus as soloist with the symphony orchestra. The World War interrupted his musical career in 1914, but immediately following the war, he began concert tours through Siberia, Japan, China, the Philippine Islands, British Borneo, the Malay states, the Dutch East Indies, Burma, Ceylon and British India. Mr. Podolsky returned to Berlin in 1922 to fill a professorship at the Neues Konservatorium für Musik, but his concert activities continued with tours in Germany, Holland, Belgium, France and Spain.

In 1926 he came to the United States and joined the Sherwood School faculty. In addition to solo performances with the Chicago, Detroit, and Los Angeles symphony orchestras, he has given piano recitals in the larger cities of the United States. Mr. Podolsky has recently completed his two hundredth master class, these being held throughout the United States. Spring festivals are given in Chicago by his artist students under the auspices of Sherwood School.

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prano, and Minas Booras, baritone, appeared as soloists with the Schwaebischer Saengerbund in a scene from Rigoletto and a group of duets. Mr. Booras did the solo part of Grieg's Landsighting.

Glickman College of Music Scholarships

Eda Glickman, director of the Glickman College of Music, has been active in organizing the All Arts Scholarship Foundation, a group of civic-minded individuals, who sponsored a Valentine Mardi Gras and ball at the Drake Hotel to raise funds for ten scholarships. Examinations will soon be held for full and partial scholarships for the school term of forty-four weeks to beginners and advanced students. "The demand for scholarship applications," said Mrs. Glickman, "has far exceeded our greatest expectations. While we are able to award only ten scholarships this year, we are working with the hope that the number will increase."

Maude Key Shelton's Engagements

Maude Key Shelton, Chicago Opera soprano, sang for the Musicians Club of Women and for the Lake View Musical Society at the Blackstone Hotel. Miss Shelton was recently appointed soprano soloist at St. Luke's Pro-Cathedral in Evanston, Ill.

Hanna Butler's Pupils Active

Mildred Boberg, soprano, and Terry Rivett, tenor, pupils of Hanna Butler, recently gave a program of sacred music at the Messiah Evangelical Lutheran Church, singing both solos and duets. Marcy Westcott and Mr. Rivett offered a varied program for the North End Woman's Club. Miss Westcott was featured soloist at the Prudence Penny program at the Civic Opera House. Paula Zwane was soloist with the Woman's Concert Ensemble at Auditorium Recital Hall.

Activities of Marion and Minas Booras

Minas Booras appeared as conductor and soloist with the Greek Choral Society in a program commemorating Greek Independence day at the Morrison Hotel. The society was founded by Mr. Booras. The baritone offered a joint recital with Roberto Savler, pianist, on April 26.

Marion and Minas Booras on May 21 appear for the British American League of Women at the Blackstone Hotel.

From the Booras vocal studio: Janet Monroe was chosen for the leading role in the senior operetta at Calumet High School, April 23; Lucille Barker was soloist at the annual concert of the Proviso High School Glee Club; Robert Morton is bass soloist for Roosevelt High School and appeared in recital at Sherwood Music School.

Delta Omicron Province Convention Attracts Many Visitors

Delta Province of Delta Omicron National Music Sorority held its convention in the Congress Hotel, April 30 to May 1. Delegates and members arrived from Pi chapter of Chicago-Bush Conservatory, Sigma chapter of Illinois-Wesleyan School of Music, Bloomington, Ill.; Psi chapter of American Conservatory; Delta Epsilon chapter, of Wisconsin College of Music, Milwaukee; Lambda chapter of Northwestern University, of Evanston, and Chicago Alumnae chapter. Chicago Alumnae, Pi and Psi chapters will be hostesses. Lillian Heitman, Psi chapter, is president of Delta province and in charge of arrangements.

Hess Student Heard

Edgar Lustgarten, young cellist and former pupil of Hans Hess, is a member of the NBC Symphony Orchestra. At the age of sixteen he made his debut in Chicago. A year later, a second hearing brought him to the attention of Frederick Stock, who invited him to play the Lalo Concerto with the Chicago Symphony Orchestra at a young people's concert. During his study with Mr. Hess the young cellist won the string contest scholarship award of the Chicago Woman's Musical Club. Mr. Hess will hold his second summer master class at the Chicago Conservatory.

Elaine de Sellem Studio Notes

Elaine de Sellem, program chairman of the American Opera Society, presented Evelyn Ewert, soprano, and Joseph Anderson, pianist, in a group of songs following the annual meeting of the society, at the Ambassador Hotel East.

Ruth Behrens gave a song recital for the Woman's Club, of Bay City, Mich. Maurine Hausing offered a joint recital with a pianist in Blue Island. Lorelei Langendorf sang at a concert in Barrington, Ill. Charlotte Clutterbuck was heard in a group of French songs and arias for the French Club at Northwestern University. Theophil Voeks sang with the University of Chicago Symphony Orchestra at Mandel Hall. Olive Robson sang a program in Barrington.

René Devries.

National Concert League Arranges Mid-Western Courses

Through the National Concert League (Chicago), music is being sponsored in communities outside the metropolitan areas. Concert courses are now being presented in towns of Illinois, Indiana, Wisconsin, Michigan and Minnesota. Six concert combinations have been arranged by Walter L. Larsen, managing director, including the Don Cossack Chorus, the Vienna Choir Boys, Percy Grainger, Lilian Knowles, Daniel Saidenberg, Alec Templeton, Gina Vanna, the Saidenberg Symphonietta, the Continental Male Quartet and Kayla Mitzel. Edward Vito, harpist; Tomford Harris and Harold Van Horne, pianists; William Wilkomirski, Mischa Mischakoff and Remo Bolognini, violinists; William Miller and Robert Kinander, vocalists; Ennio Bolognini, cellist; the Philharmonic String Quartet and the Barthel Woodwind Ensemble are other attractions.

Seventh Eckel-Kress Recital Heard in Buffalo

Buffalo, N. Y.—The seventh concert in the series, Violin Master-Works of Three Centuries, was given at the Town Club by Mrs. John Leonard Eckel and her pupil Geraldine Kress. The success of these noteworthy recitals has been remarkable. Mrs. Eckel has shown good taste as commentator as well as in selecting and arranging these programs, and those attending have enjoyed a vivid presentation of the history and development of the violin and violin literature. Eleven sonatas and eighteen master concertos have been presented, comprising a total of one hundred and sixty compositions for the violin. Miss Kress has proved herself a worthy exponent of these artistic programs, displaying emotional warmth, brilliancy of temperament and fluent technic.

The April program included the concerto in G minor (Bruch), Slavonic Dances (Dvorak-Kreisler), a Russian group (Rimsky-Korsakoff) and a modern American group by MacDowell, Hartmann, Dawes and Macmillen.

L. H. M.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1938

Provisional List, Subject to Addition and Correction

MAY

April 20 to June 19	Leipsic	Complete Dramatic Works of Wagner, two cycles
April 28 to June 8	Florence	Florentine May Music Festival
May	Frankfort-on-Main	German Choral Music Festival
May	Detmold	Wagner Week
May 2 to June 17	London	Covent Garden Opera
May 6 and 7	Wuppertal	Pfitzner Festival
May 8 to 15	Wiesbaden	Theatrical Festival Week
May 8 to 15	Chemnitz	Festival Plays
May 15 to June 1	Brussels	International Piano Festival
May 21 to July 9	Glyndebourne, Sussex	Opera Festival
May 21 to 27	Teplice-Sanov (Czechoslovakia)	Sudeto-German Music Festival Week
May 22 to June 1	Bonn	Beethoven Festival
May 22 to 28	Stuttgart	Composers' International Music Week
May 23 to June 2	Berlin	Berlin Art Weeks
May 28 to 31	Heidelberg	Haydn-Schumann Festival

JUNE

June	Bratislava	Congress of International Society for Musical Education
June	Brunswick	Contemporary Music Week
June	Düsseldorf	Mozart Festival
June	Göttingen	Handel Festival
June	Weimar	Festival Plays of German Youth
June	Würzburg	Mozart Festival
June 1 to 19	Vienna	Festival Weeks
June 3 to July 4	Linz and St. Florian	Tenth Bruckner Festival
June 9 to 29	Berlin	Berlin Art Weeks
June 11 to 19	Hanover	Municipal Theatres' Festival Week
June 17 to 24	London	Festival of I. S. C. M.
June 23 to 28	Switzerland	Congress on Behalf of Defective Children, conducted by International Society for Musical Education

JULY

July	Donaueschingen	Music Festival
July 1 to 15	Cremona	Lyrical Festival
July 8 to 10	Stuttgart	Swabien Lieder Festival
July 10 to September 11	Interlaken	William Tell Festival Play
July 17 to August 4	Zoppot	Opera Festival
July 13 to 21	Bad Ems	Haydn Festival
July 23 to August 31	Salzburg	Salzburg Festival
July 24 to August 19	Bayreuth	Wagner Festival
July 24 to September 7	Munich	Festival Performances

AUGUST

August 17 to 28	Trencianské Teplice (Czechoslovakia)	European Chamber Music Festival
August to September	Dresden	Saxon State Theatres' Festival Performances
August 9 to 13	Bad Homburg	Musical Week

SEPTEMBER

September 5 to 15	Venice	Venetian Musical Autumn (music festival)
September 3 to 11	Baden	International Beethoven Festival
September 6 to 9	Worcester, England	Three Choir Festival
September 18 to 30	Venice	Symphonic Festival

MRS. JOHN LEONARD ECKEL

Tri-City Symphony Orchestra Closes Season with Applause

Davenport, Ia.—The recent Tri-City Symphony Orchestra concert at the new Masonic Temple Auditorium brought to a close a brilliant season. The results which Oscar Anderson has obtained with our orchestra are remarkable. Tri-City patrons, not slow to appreciate the splendid work of this young Chicago musician, are already showing enthusiasm for next season's concerts.

Conductor Anderson has developed each choir to a high degree. Progress is particularly noticeable in the precision of attack, unanimity, contrasts, and above all in the beautiful, smooth singing tone now produced. Mr. Anderson is young, energetic and dynamic, and is thus an inspiration to the men, who throughout the program gave stirring performances. Grieg's March of Homage, Schubert's Unfinished Symphony and Wagner's Rienzi Overture were among the works.

The piano soloist, Eugene List, won ovational applause after a brilliant performance of the Schumann concerto and was compelled to add three encores. The orchestral accompaniment was particularly noteworthy.

M. J.

"Not since the Flonzaleys has it been this reviewer's privilege to enjoy such a chamber music ensemble as the Barrere-Britt Concertino." — *St. Louis Globe-Democrat.*

BARRERE-BRITT

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Piston and de Hartmann Works Introduced by Boston Players

American Composer Leads His First Symphony — Koussevitzky Directs Schmitt Psalm—Pierné Oratorio Sung Under Stone's Baton—Native Chamber Music Featured

BOSTON.—Walter Piston's first symphony and the cello concerto of Thomass de Hartmann, *emigré* Russian composer, were each played for the first time at recent concerts of the Boston Symphony Orchestra, Serge Koussevitzky, conductor. The American composer directed the presentation of his own work at the concerts of April 8 and 9, when it was disclosed as an invigorating study in modern harmony and counterpoint and, in the opinion of the present writer, not merely Professor Piston's most pretentious undertaking but distinctly worth while on its own account. At the same concerts Dr. Koussevitzky directed notable performances of the first symphonies of Beethoven and Sibelius.

De Hartmann's work, played on April 15 and 16, turned out to be a less attractive or stimulating affair, its principal virtue lying in the fact that it served to exhibit the exceptional virtuosity and musical attainments of Paul Tortelier, young French cellist, now a member of the Boston orchestra. The program, which began with Francesca da Rimini by Tschaikowsky, ended with Florent Schmitt's Forty-Seventh Psalm, in a brilliant performance enlisting the beautiful solo singing of Beal Hober, soprano, and similarly fine choral singing of the Cecilia Society, of which Arthur Fiedler is conductor.

The Boston orchestra ended its extra series of Monday evening and Tuesday afternoon concerts on April 18 and 19, when the program contained Beethoven's first symphony, two nocturnes of Debussy and Brahms' second symphony.

PIERNÉ ORATORIO AMONG CHORAL PRESENTATIONS

Pierné's Children's Crusade, a rarity in these parts, was given a good performance by the Handel and Haydn Society, variously assisted, under Thompson Stone on Easter Sunday evening. An admirable feature of the presentation was the excellent singing of the children's choir, drawn from the Brookline public grade schools and trained by William B. Burbank. Agnes Davis, soprano, sang movingly and in beautiful voice as Allys. Ernest McChesney as the narrator disclosed a splendid tenor voice, used with fine style. The other capable soloists were Olive Appleton and Blanche Haskell, sopranos, and Walter Kidder, bass.

The Augustana College Choir, led by Henry Veld, sang in Symphony Hall on a recent date, the program being shared with the Jenny Lind and Wennerberg Choruses. The Augustanans limited their part of the proceedings, for the most part, to religious music, in which they were well liked.

Other choral organizations heard here recently are the State (WPA) Chorus, led by A. Buckingham Simson, which presented the first part of Gounod's Redemption at the Museum of Fine Arts on April 10, and the Bach Cantata Club under the direction of Mrs. Langdon Warner, singing sacred music by Bach, Schütz, Scarlatti and Reger at King's Chapel on the evening of the same day.

CHAMBER PROGRAMS INCLUDE NOVELTIES

As to chamber music, there was an excellent concert by the Boston Flute Players' Club, closing its season at the Hotel Vendome on April 10, the program containing music for assorted instruments and voice by Telemann, Leopold Uhl, Bach, Mozart, Chausson and Roy Harris. The latter's quintet was given an admirable first Boston performance by Johana Harris (wife of the composer) and the Chardon Quartet. Another attractive program, consisting of Walter Piston's second string quartet, Theodore Chanler's Epitaphs and vocal music by Bach and Jean Françaix, was given by the Chamber Music Club on April 13 at the Women's Republican Club.

RECITALISTS HEADED BY ENESCO

Among the recitalists, Georges Enesco, violinist, gave a notable concert in Sanders Theater, Cambridge, on April 8, playing Nardini's concerto in E minor, Chausson's Poème, his own third sonata in A minor and other music by Bach and Mozart, as well as numerous extra numbers. E. Power Biggs on April 11 in the Germanic Museum, Harvard University, gave the twelfth and final program in a series devoted to the entire organ literature of Bach—the first such attempt in Boston according to available record. And Esther Stein, young pianist in her teens, played a pretentious program of music by Bach, Beethoven, Chopin, Schumann and others in Steinert Hall on April 5.

AMERICAN WORKS BY STATE ORCHESTRA

In a new series of concerts in Sanders Theater, Cambridge, the State (WPA) Symphony Orchestra under Alexander Thiede played Daniel Gregory Mason's second symphony, John Knowles Paine's prelude to Oedipus Tyrannus and Prokofieff's first violin concerto, with Raphael Silverman for soloist, on March 29; and, on April 12, Arthur Foote's suite in D minor, Tschaikowsky's A minor trio arranged by Erno Rapee, and vocal numbers by Chausson and Erich Wolff, with Jeanne De Land Kimball as soprano soloist.

M. S.

Goldman Band to Open Twenty-first Summer Series

The annual series of programs in Central Park, New York, at New York University campus and Prospect Park, Brooklyn, by the Goldman Band, are to be inaugurated on June 15, to continue through August 15. Dr. Edwin Franko Goldman again conducts the ensemble of sixty musicians in its twenty-first series offered in New York.

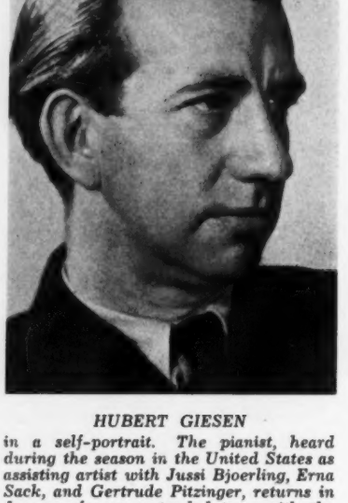
Central Florida Orchestra Offers Native Works

WINTER PARK, FLA.—Two American composers were given hearings on the program for the fourth concert of the Symphony Orchestra of Central Florida, Alexander Bloch, conductor. John Bitter, flutist, was soloist in his own Prenatal Lullaby and Presto Minescule. A graduate of Curtis Institute, Mr. Bitter for the past four years has been conductor of the Jacksonville Symphony Orchestra.

Mr. Bloch also played Arthur Foote's Night Piece. The overture was Mendelssohn's Hebrides. The Siegfried Idyl and the vorspiel to Die Meistersinger were the other program numbers.

F. N.

PIANO ASSOCIATE



HUBERT GIESEN

in a self-portrait. The pianist, heard during the season in the United States as assisting artist with Jussi Bjoerling, Erna Sack, and Gertrude Pitzinger, returns in January for an extended tour with the latter.

Orchestra in Palestine Directed by Dobrowen

Congress for National Hebrew Music Formed

PALESTINE.—In the subscription concerts of the Palestine Orchestra which Issay Dobrowen conducted, in Jerusalem, Tel-Aviv, Haifa and elsewhere, he again proved his technical ability. He is a real virtuoso of the orchestra, but often at the expense of fidelity to musical masterpieces and taste in interpretation. As last year, the public was astonished by his reading of a Bach composition: Weiner's arrangement of the C major Toccata and Fugue.

Dobrowen's first concert was a nearly all-Russian list, with Oda Slobodskaja (soprano) as a distinguished soloist. The reading of Shostakovitch's first symphony did not wholly convince. The novelty of the evening was a Symphonic Picture from the opera Il Dybuk by Rocca. The second program included Mendelssohn's Midsummer Night's Dream Overture, Schumann's first symphony, and Rimsky-Korsakoff's Tsar Saltan suite. A first performance was Chansons Populaires Juives by Alexander Boskowitch, young Roumanian composer. The work proved to be but an orchestration of well-known Eastern melodies, and hardly justified its appearance at a symphony concert.

Dobrowen was at his best in Tschaikowsky's fourth symphony, given at the third series of concerts. The soloist was Thelma Yellin, a pioneer of musical education and organization in this country and an excellent cellist. She played Haydn's concerto.

CHAMBER AND RECITAL LISTS

Recent chamber music activities have included a series of recitals by the Hauser Quartet, in Jerusalem; and (in Tel-Aviv) a series by the Chamber Music Circle, showing the development of the sonata from about 1700 to the present day. Under the auspices of this group (which has its own little hall in Tel-Aviv) there was a song and aria recital by Bina Vogel, mezzo-soprano, the program consisting of Handel, Halevy, Donizetti, Verdi, Saint-Saëns, Mascagni, Schubert, Brahms, Tschaikowsky and Jeel Engle. Miss Vogel proved of a promising talent.

Elsa Juelich-Taube (soprano) and Michael Taube (piano) gave a joint recital at the Conservatoire Taube. Mr. Taube played compositions by Schubert and some preludes by Debussy, and Mme. Juelich-Taube did lyrics by Handel, Scarlatti, Paisiello, Mozart, Weber, Brahms, Verdi, Dukas, Milhaud, and the local composer Erich Walter Sternberg.

MUSICAL LECTURES

Lecture-recitals in the period under review included Alice Jacob-Loewenson's Piano Music by Jewish Composers, given at the Jerusalem Institute of Music and presenting compositions by Alcan, Weprik, Alice Jacob-Loewenson, Sekles, Feinberg and Weiner. In Tel-Aviv, Dr. Peter Gradenwitz devoted some evenings to the work of Arnold Schönberg and Alban Berg.

WORLD CENTER ORGANIZED

Under the auspices of the Jewish Agency, the World Center for Jewish Music held its first assembly in Jerusalem. The group is founded and organized by non-musicians and proposes to "inspire composers to create a national Hebrew music." The Hauser Quartet took part in the musical program of the meeting and played pieces by Bloch and Heinrich Jacoby.

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Modern Japanese Composers Featured at Tokyo Concert

New Trio Heard—Rosenstock Conducts Mahler Symphony

TOKYO.—The Society of Contemporary Composers of Japan presented its fifth concert. The offerings were Sokichi Ozaki's sonata for piano and cello (K. Yamada, piano, Y. Inouye, cello); poem for piano by Tajiro Goh played by K. Takou; Y. Kiyose's *lento* and *allegro* for flute and piano, given by K. Hirao, flute, K. Takou, piano; sonata for piano and violin by Akira Ogura, with Hama Nakamura, piano and T. Kato, violin; Kiyoshi Takahama's poem Adolescent Dreams to music by Tomojiro Ikenouchi, sung by Misao Matsubara and Akiko Futaba; Ichiro Ishida's trio for flute, clarinet and bassoon by M. Iwanami, T. Tsuji and H. Ueda. A puzzled audience listened to music which evidently was not quite clear to them.

NEW TRIO FORMED

Wilhelmine Creel, piano, Alexander Moguilewsky, violin, and Roman Dukson, cello, have formed the Pro Arte Trio, which has the patronage of the American Ambassador and Mrs. Grew and has given several private recitals at the Embassy. The first of a series of public recitals was held at the Peers' Club when the trinity presented Schumann's trio in F major (op. 80) and the Arensky trio in D minor (op. 32). A large audience of various Embassy and Legation staffs gave the performers a hearty reception. Their playing was of a high order.

The pianist is a newcomer here from Europe where she studied with Bartok and Kodaly. The violinist taught for several years in the Moscow and Petrograd Conservatories, and the cellist (also a comparative newcomer) had been at the first desk of the Stockholm Orchestra.

Joseph Rosenstock presented the New Symphony Orchestra and the choruses of the Kunitachi-Tokyo Higher Music School and Tamagawa Music Gakuen (with Shizuko Saito, contralto soloist), in the Mahler symphony (No. 3), in D minor. The instrumentalists were in fine fettle and continue to show improvement under Rosenstock. The New Symphony Orchestra needs a conductor with patience and the ability to grind, and Rosenstock fills the bill admirably.

JAPANESE CONCERT SOPRANO

Yoshiko Beltramelli presented her Korean soprano, Zenyo Sai, in debut recital. Songs by Scarlatti, Gluck, arias from Cherubini's Demofonte and Anna Bolena by Donizetti, O Patria Mia from Verdi's Aida, and modern Japanese songs by Kosaku Yamada together with Korean songs by Tongson Tschae and Tongmyung Kim made up an interesting and unusual program. Miss Sai has an unusually good voice, with wide range and pleasing quality.

Mrs. Beltramelli is a young Japanese soprano who went to Italy to study years ago and there married the Italian poet, Antonio Beltramelli. She continued her study and singing in Italy for a few years after the death of her husband. Recently she returned to Japan and is recognized here as a polished vocalist. From the singing of Miss Sai, it is evident Mrs. Beltramelli is also a capable teacher.

Leonid Kreutzer, one of the German political refugees resident in Tokyo for the past few years, has associated himself with the Ueno Academy.

I. J. FISHER.

Milwaukee Orchestra In Novelties

Bojanowski Directs Works by Rozycki and d'Albert as Players Resume Activities After Interim—Chicago Symphonists and Resident Ensemble Appear — Band Convention Feature

MILWAUKEE, WIS.—The rejuvenated Milwaukee Symphony Orchestra directed by Jerzy Bojanowski, who is also leader of the Tulsa (Okla.) Symphony Orchestra, returned to the local musical scene with a concert at Pabst Theatre that proved rather triumphant.

Almost a full house welcomed the musicians and received their efforts with acclaim associated only with a decided success. The enthusiasm was fully warranted; on the most critical musical basis the readings rated high indeed, the orchestra showed symphonic form, real technical mastery and a spirit that roused the audience to ringing outbursts of unusual applause.

The program included d'Albert's Der Improvisator Overture; a first performance here of a melodically attractive tone poem, Anhelli, by the contemporary Polish writer, Ludomir Rozycki, and the Wieniawski concerto in D minor played by a talented young Racine, Wis., violinist, Elizabeth Grabow. The success of the concert has initiated a movement to make concerts by this unit a permanent feature here beginning next season.

OTHER ENSEMBLE EVENTS

The Chicago Symphony Orchestra directed by Frederick Stock closed a successful season at Pabst Theatre with a program including Brahms and Wagner works as features.

The Professional Men's Orchestra, now several years advanced in form, disclosed surprising musicianship under Dr. Brunkhorst in a concert at Mesmer High School Auditorium. This was one of several concerts given this season about the city.

BANDS CONVENE

More than 400 bandsmen appeared in a festival at the City Auditorium under auspices of Tripoli Temple and the Salvation Army. The first of the two programs was devoted to music by the Chicago Salvation Army Staff Band and the 130-piece University of Wisconsin Band, the combined Milwaukee high school bands, and the Milwaukee State Teachers' and Tripoli Bands; the second was played by the NBC Armco Band directed by Dr. Frank Simon. Large audiences attended.

J. M.

Maximovitch and Labunski to Offer Polish Programs

Maria Maximovitch, Russian-American soprano, gives the first of two historical programs of Polish songs over WABC on May 24 with Felix Roderick Labunski, Polish composer, as commentator. Mme. Maximovitch offered two Town Hall, New York, recitals this season and also appeared with the League of Composers. She has appeared with Johan Franco, Dutch composer, and also presented works of Vladimir Dukelsky. She gives compositions of Mr. Franco this summer at two special concerts in Holland under the auspices of the Royal Musical Society.

SINGS IN NEWARK

VERA COVERT,
soprano, with the Pro Arpa Quartet, directed by Djina Ostrowska, shared the program at the opening of the new series of musicales in Newark, N. J., at the Douglas Hotel on April 29. William Spada was at the piano. (Josephine Rossi photo.)

Flagstad Tour to Include Australia and Paris

Following the conclusion of her Metropolitan Opera season, Kirsten Flagstad resumed her concert tour, during which she is scheduled to fulfill thirteen engagements before leaving San Francisco on May 21 for Honolulu. From there she goes to Australia and then to New Zealand, leaving the latter country in September. Marks Levine, representing the NBC, which arranged the tour, and Edwin McArthur, her accompanist, are with Mme. Flagstad. In October she makes her Paris debut, singing two performances at the Grand Opéra, and also gives a recital in that city. She returns to the United States on October 30.

Felix Robert Mendelssohn Active as Cellist and Conductor

Recent engagements for Felix Robert Mendelssohn, cellist, included appearances as soloist for the New York University Glee Club; in a concert for three cellos, broadcast over Station WFEB, with Rudolf Doeblin and John Schneider; for the New York Federation of Music Clubs' convention at Binghamton, N. Y.; with the Schenectady Symphony Orchestra (K. G. Kelley, conductor); in concerts at Nazaret and Allentown, Pa. He is to be soloist and conduct the Queens Chamber Orchestra on May 16.

Harold and Marion Kahn Berkley Play for Hartford Scholarship Fund

The sonata recitalists, Harold Berkley, violinist, and Marion Kahn Berkley, pianist, played for the scholarship fund of the Hartford School of Music at Avery Hall, Hartford, Conn. The program included the Sibelius sonatine, Mozart's G major sonata (K. 379), the Cesar Franck sonata in A major, and a short group of pieces. Mr. Berkley, head of the violin department of the Hartford School of Music and conductor of the orchestra there, is also conductor of the Hartford Oratorio Society. Marion Kahn Berkley is teacher of accompanying at the Institute of Musical Art of the Juilliard School of Music.

Rosalyn Tureck Joins Mannes School Faculty

Rosalyn Tureck, American pianist, has been appointed to the artist faculty of the David Mannes School, New York next season. Miss Tureck, who presented six Bach programs earlier in the season in Town Hall, New York, also continues with her teaching at the Philadelphia Conservatory of Music. In addition to one New York concert next year, she is to appear as soloist with several orchestras and make a transcontinental tour.

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Ballet with Film Characters Has Premiere in Brussels

Marcel Poot Writes Score for Clever Scenario—Erich Kleiber Leads Beethoven Festival

BRUSSELS.—The Theatre de la Monnaie had several gala events during past weeks: Orphée by Gluck, with Rogatchewsky, tenor, in the leading role, C. de Thoran, conducting; Tristan and Isolde with Mlle. Bunlet and M. Forti in the name parts, Albert Wolff conducting; and a memorable performance of Pelleas and Melisande under the sensitive direction of Albert Wolff, with Germaine Teugels (Melisande), André Gaudin (Pelleas) and Richard (Golo). A delightful novelty was Wolf-Ferrari's Les Quartres Rustauds, light and pleasing, amusing, cleverly orchestrated, and above all, singable.

The same night Camera, ballet by Marcel Poot, libretto by J. Wetterings, was created. The stage represents a film studio after closing hours. Suddenly, one by one, the characters come out of the screen and live adventures of their own. Bright, cheerful music, well danced, and immediately successful with the audience. René Desfossez conducted. Tchernowa and Katchourowsky danced the principal parts.

DUPUIS' HASSAN PERFORMED

A successful operatic performance was Hassan, by Albert Dupuis, whose Biblical opera La Passion created a sensation last season. The subject of Hassan is Oriental in character—along the lines of Rabaud's Marouf—cast in traditional form and ably orchestrated. Jacques Dor wrote the five-act libretto, Maurice Bastin conducted, leading roles being sung by Mme. Renaudin (Princess Zélica), MM. A. d'Arkor (Prince Hassan), Andrien (The Fakir) and Toutenel (Capiaga).

INSTRUMENTAL AND VOCAL EVENTS

The Beethoven Festival, under Erich Kleiber, is having packed houses and brilliant success. At the fifth seance Herr Kleiber gave memorable interpretations of the Fidelio Overture and the fourth and fifth symphonies. At the Conservatory, Desiré Defauw gave a program of Slavic music: Smetana's Bartered Bride Overture, Tschaikowsky's Pathetic Symphony, and Dvorak's cello concerto with Maurice Dambois, soloist. An agreeable surprise was the singing of Marex Liven, young Russian basso, whose remarkable voice, charming stage presence, and interpretative gifts were warmly applauded.

The Kolisch Quartet, with assisting artists, gave a pair of concerts: Mozart's quintet with Cahuzac, clarinetist; Schubert's quintet with Paul Hermann, cellist; and Brahms' quintet with Francois Broos, violist. Rudolf Serkin, pianist, a favorite with Brussels audiences, was eminently successful at his recital, his reading of Beethoven's sonata (op. 106) being especially fine.

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George Hoyen

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MAY-NOVEMBER, 1938

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"Mr. Hoyen's work is precise and artistic. . . ."
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"Conductor Hoyen is unquestionably a great orchestra director and his knowledge of musical art is deeply rooted. . . ."
—*"Ultimas Noticias"*

BOGOTA, COLOMBIA:
"Without a doubt the triumph of the night was Mr. Hoyen's, whom the audience by their ovations have elected an eminent orchestra director."
—*"El Siglo"*

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MUSIC NOTES from Coast to Coast

FORT WORTH, TEX.—Nathan Milstein, accompanied by Leopold Mittman, appeared on the Civic Music Association course, displaying brilliant technical powers and far-seeing musical vision, embodied in a tone of remarkable expressiveness and beauty.

Mrs. James Reed played a graduation organ recital at the Southwestern Baptist Theological Seminary, assisted by her teacher, William Barclay. Seldom has a young organist played here so impressive a program, especially from the technical standpoint.

Representatives of the music departments of the three largest Negro colleges of the State—Prairie View State Normal and Industrial College, Wiley College and Bishop College, both at Marshall—combined for the first time on any stage in a benefit performance for the new I. M. Terrell High School (colored) music department.

Katherine Kilander, of Texas Wesleyan College, and Keith Mixson, of Texas Christian University, were heard in a masterfully played program of two-piano music on the Euterpean Twilight Musicale series.

The concert band of Texas Christian University, directed by Don Gillis, has been giving a series of unusual concerts, including the daring choice of an all-Bach list. E. C. W.

SAN ANTONIO, TEX.—Erich Sorantin, violinist, appeared in recital. An interesting program, consisting of numbers by Sorantin, Bach, de Falla, Ravel, Rimsky-Korsakoff, and Wieniawski displayed his fine musicianship and beautiful tone. Walter Dunham gave excellent piano support.

Maurice Dumesnil, French pianist, was presented in recital by the music association of Incarnate Word College. Compositions by Haydn, Chopin, Poulenc, Grovlez, Lehman, Ravel and Debussy comprised the program. His tone is rich and warm.

Agnes Davis, soprano, was presented at the last musicale of the season of the Tuesday Musical Club. Her voice was beautiful, and interpretation most musicianly. The program consisted of Old English, German, French, Russian and American songs. Ruth Penick gave fine support at the piano.

The San Antonio Symphony Orchestra (Walter Dunham, conductor) of the Federal Music Project (J. Rowlling Hamilton, superintendent) gave a highly entertaining program. Compositions by Glinka, Svendsen, Luigini and Dvorak were excellently played. S. W.

SASKATOON, CAN.—The fifth annual convention of the Saskatchewan Music Teachers' Association was held Easter Week in Moose Jaw. Grace Knowlden, president, presided.

Lyell Gustin, chairman of the registration committee, announced that the Legislative Assembly had passed the act for registration of music teachers in Saskatchewan. In celebration of this, the first in Canada, an orchestral score with complete parts will be presented annually to the University of Saskatchewan, to be used by symphony orchestras in the province.

The convention program consisted of a lecture-recital on The Modern French School by Lyell Gustin, illustrated by Helen Hines, Dorothy Bee, Gladys Angley, Thomas Austen, pianists, and Willa Andrews, soprano; Short Debates on Vital Questions by Blanche Larson and Edith Mash; New Teaching Pieces by Rheon Doyle; Book Reviews, G. C. Palmer; Golf and Singers, Francis Stevenson. N. R. Craig and G. N. Griffin were guest speakers. Seven composers were represented on the provincial composers' program. The inter-branch musicale was given by Marguerite Buck, Grace Elliott, Irene James, Thelma Johannes, pianists, Evelyn Bishop, soprano, Herbert Peachell, violinist, and the Philharmonic Ladies' Choir; works for two and three pianos were played by Margaret Browne, Bruce Bennett, Gordon Hancock, Frances England, Margaret Murray, Winnifred Wilkinson, Jean and Robert Pounder.

The final program was by Neil Chotem, guest-artist, who played Bach's toccata in D major, Schumann's Etudes Symphoniques, a Chopin nocturne, two etudes, two preludes and the B minor scherzo, Tcherepnine bagatelles and the Liszt Tarantelle. Mary Clark, soprano, offered songs by Brahms, Tschaikowsky, Mednikoff and Stetzenko. Maida Peake was accompanist. L. G.

VANCOUVER, B. C.—The annual visit of Fortune Gallo's San Carlo Opera Company opened a week's engagement in the Strand Theatre. With Carlo Peroni as conductor, the company was heard to advantage in Aida, Carmen, Rigoletto, La Boheme, Faust, Lohengrin, Hänsel and Gretel and Il Trovatore. While all the members of the company showed experience and capability, there was outstanding singing and acting by Maru Castagna, which delighted the large audiences attending all performances.

In the Auditorium, Mischa Elman demonstrated his remarkable ability to draw and hold spellbound large and appreciative audiences. On this occasion enthusiasm ran high, and the eminent violinist justly reaped a success.

Oratorio overtook Vancouver recently in the form of two vocal presentations, one of Mendelssohn's Elijah, the other, The Dream of Gerontius by Sir Edward Elgar. The Handel Choral Society, assisted by the Haydn Orchestra under the direction of Gunton Smalley, was responsible for the former, and the latter was performed in Christ Cathedral under the direction of Frederick Chubb.

Percy Grainger, Australian composer-pianist, returned to Vancouver in a recital in the Auditorium. A large and interested audience was on hand to welcome the scintillant musician.

One of the finest choral concerts heard in this vicinity was that given by the Elgar Choirs, Taunton House School Choir, Knox United Church Choir and the Brahms Choir, in the Hotel Vancouver. These young singers acquitted themselves admirably in choral numbers, part songs and glees. C. E. Findlater, conductor for the evening, achieved remarkable results as evidenced by the response of the choristers, and the high merit of singing displayed. Special soloists contributed to a rather long but delightful program. A concert version of Flotow's Martha concluded the evening.

At a recent meeting of the Vancouver Symphony Society cooperation was sought from the public in maintaining the orchestra. A firmer foundation for the ensemble was discussed with a view to a wider scope in concerts. F. D. F.

NEW YORK RECITALIST

CLAUDIA VOLTA,
soprano, who has been heard in opera in Italy, makes her American debut in Town Hall, New York, on May 8. (Photo by Josephine Rossi.)

New Don Quixote Opera

GENOA.—La Caverna di Salamanca, comic episode in one act and two scenes, by Valentino Piccoli, based on Don Quixote, music by Felice Lattuada, was successfully brought to performance by the Carlo Felice Theatre. The farcical, diverting subject is handled with easy mastery by both librettist and composer. The work has many numbers of particular charm and spirit. Previtali conducted. Nastri, Olivero, Gelli, Sinnone, Toffanetti, and Noto, were the principal interpreters. W. L.

NORA FAUCHALD

Soprano

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Prince Igor Performed At Hamburg Opera

Gieseking's Recital Features Ravel

HAMBURG.—The staging of Borodin's Prince Igor at the State Opera was both an artistic and public success. With a new German translation, several cuts in the score, remarkably fine scenery and costumes by Gerd Richter, not to overlook brilliant choreography by Helga Swedlund, the work made a deep impression. Under the expert direction of Schmid-Isserstedt, principal roles were sung by Kronenberg (Prince Igor), Hermann (Vladimir), Frantz (Khan Konchak), Mme. Emmermann (Jaroslavna) and Mme. Hammer (Konchakovna). The choruses as done by the Thürns Choir were also high spots in the performance.

Chamber music concerts have been particularly interesting. That offered by the Ramin Trio—a list of ancient music—was warmly applauded. Erika Besserer, pianist, and a chamber orchestra featured Furtwängler's sonata for piano and strings, while the Hamburg Wind Quintet presented Gieseking's clever sonata for flute and piano. The Lorenz Quintet played six little sonatas by Philipp Emmanuel Bach—charming pieces in one movement, full of quaint *ésprit* and melodies. At the same concert, Friedel Hermanns, pianist, premiered a concerto for piano and orchestra by her husband Hans Hermanns, under the direction of Manikowsky. Edwin Risler and his chamber orchestra gave the first audition of a work for strings, winds, and piano by Kaminsky. In addition to this novelty, Risler, conducting at the piano, played concertos by Bach and Mozart.

At Gieseking's piano recital he featured works by Ravel. Other recitals were by Claudio Arrau, Max Martin Stein, Aeschbacher, pianists; and Vasha Prihoda, violinist. EDITH WEISS-MANN.

From Our Readers

Congratulatory

New York City,
April 12, 1938.

To the Editor of the Musical Courier:

Congratulations. The greatest of success to you. Reading your excellent periodical has afforded me no little pleasure.

Very truly yours,
THOMAS CONDON.

Likes Our Opera Reviews

London,
April 3, 1938.

To the Editor of the Musical Courier:

I have been a regular reader of your paper for some time, and as such beg to take the liberty of writing to you.

One of the reasons why I take your paper is that I am able to keep in touch with the principal musical events taking place in Europe and America. Naturally as a keen music-lover and -goer I like to do this, and have always been keenly interested in musical events abroad, especially America.

I should like to say how enlightening I find your reviews of the performances at the Metropolitan, and whilst I do not always agree with what is said regarding them, as I have heard most of the said singers elsewhere, I do derive a lot of enjoyment from reading the criticisms.

Yours faithfully,
QUITA CHAVEZ.

HENRY
BLANCHARD
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Edwin Orlando Swain to Hold Summer Class at Southampton, L. I.

Edwin Orlando Swain resumes his master classes in singing on June 15 at Southampton, L. I., where he also conducts the Red Croft Ladies Chorus and Junior Glee Club and continues as soloist and director of music at St. Andrew's Dunes Church. Among recent

(Drawing by Mark Cohen.)

EDWIN ORLANDO SWAIN

engagements were in Dubois' Seven Last Words, on Good Friday, at the Church of the Holy Cross, New York and later that day at the West Park Presbyterian Church. On May 3 he is to be soloist with the Mendelssohn Male Chorus at Plainfield, N. J., and on June 1 gives a recital at Providence, R. I. to commemorate the tenth anniversary of the Music Mansion there and also appears at the home of Mrs. George Hail, sponsor of the Providence Symphony Orchestra and a director of the National Federation of Music Clubs.

Orchestra in Strasbourg Under Munch and Paray

Local Composers Given Hearings—Berlioz's Les Troyens Staged

STRASBOURG.—A subscription concert of the symphony orchestra conducted by Fritz Munch, brought Bruckner's eighth symphony. In spite of the splendid performance it had, it is safe to say that the popularity of the work was not augmented on this occasion. Joseph Szigeti, violin soloist in a Mozart concerto, won success for the refinement of his style and his musicianship. The latest concert was a veritable triumph for Paul Paray, who rose to real heights in Brahms' second symphony and Strauss' Till Eulenspiegel. Kaa, by André Bloch, was accorded an amiable reception.

A second symphony by Frederic Adam, Strasbourg composer of signal talent, was conducted by Munch at the seventh concert. The work won a legitimate success for the clarity of its form, the quality of its musical ideas and its colorful orchestration. Cris du Monde, by Honegger, left the crowd divided in opinion as to its merits. The eighth concert, conducted by Paray, consisted of Diane de Poitiers (Ibert), La Mer (Debussy) and third symphony (Schumann), Paray disclosing many hitherto unsuspected tonal beauties in the latter work.

Other excellent musical events consisted of the symphony orchestra's sponsoring of a festival of music by Bienstock, Mulhouse composer who died when at the portal of his greater career; Alfred Cortot's Chopin recital; Alphonse Foehr's piano recital of modern French, Spanish, and Russian music; and the Municipal Theatre's staging of Les Troyens, by Berlioz, and Don Juan, by Mozart, with Cabanel, Jean Vieuille, Raymond Findel, Victor Forti, Marcelle Bunlet, Jeanne Guyla, and Suzanne Veron-Grunwald in the casts.

CARLOS DE VAR

El Paso Spring Fare Varied

Recitals and Local Orchestra Appeal

EL PASO, TEX.—As the last concert of the series this season, the El Paso Community Concert Association presented Wilbur Evans, baritone. Endowed with a fine voice, he pleased the audience with a program that began with grand opera and ended with popular songs. Richard Tetley-Kardos capably assisted as pianist and accompanist.

The MacDowell Club presented Virginia Feeback, violinist, assisted by Josephine Feebeck, violinist, and Mrs. Frank Cameron, accompanist, in a well planned and well played program.

The Community Concert Association ended its season's drive with nine hundred and twenty members. The artists chosen for next season are Helen Jepson, Malcolm and Godden, duo-pianists, Gordon String Quartet, and John Brownlee, baritone.

Russell Horton, tenor, gave the program of the fourth Music and Art Salon at Hotel Paso del Norte. He was in good voice and sang a fine program. His condensation of Madam Butterfly was a masterpiece. He was ably assisted by Elizabeth Cline, pianist and accompanist.

The El Paso Symphony Orchestra, under the director H. Arthur Brown, gave the last concert of the season and perhaps its best. Creighton Pasmore and Victor Trerice, duo-pianists from the Olga Steeb Studios of Los Angeles, were the able soloists.

H. J.

KEYBOARDIST

RICHARD BALDWIN,
pianist, gave a recital in Steinway Hall, New York, on March 28. He has tentative engagements with orchestras in the Middle West.

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STUDIO NOTES

LEON CARSON

Henry Baird, baritone, presented a diversified program recently at the New York studio of his teacher, Leon Carson. Handel arias, a group of Lieder by Brahms, Schubert and Schumann, the monologue of Gerard from Andrea Chenier and songs of Ernest Charles, Francis Fogarty, Robert MacGimsey, W. A. Aikin, Charles T. Griffes, James H. Rogers and Ippolitoff-Ivanoff were skilfully portrayed vocally and interpretatively. Mildred Brown gave sympathetic accompaniments. R. J.

CARL M. ROEDER

Eight piano students of Carl M. Roeder participated in the first of a series of spring recitals at his New York studio. Sarah Hill disclosed an engaging tone in the first movement of Mozart's A major concerto; Bobby Helps showed talent and skill in Haydn's D major sonata, and good technic and spirit were revealed by Jack Seaman in Bach's C minor fantasie and Mendelssohn's Rondo Capriccioso. Brahms and Chopin numbers were played with warmth by Natalie Rose; Beethoven's sonata (op. 118, No. 1) and Liszt's Waldesrauschen found Lewis Hamvas giving a dramatic interpretation. Bach, Rachmaninoff and Chopin numbers were played in virtuoso manner by Doris Frerichs. Joseph Antmann interpreted the Brahms G minor Ballade (op. 118) and Mendelssohn's prelude and fugue in E minor with verve and structural unity. Katherine Braun concluded the program with two Chopin etudes and Debussy's Isle of Joy, played with sweep and understanding. A. R.

BEATRICE MacCUE

Tsuta Ohata, soprano, sang songs by Caldera, Pergolesi and Scarlatti with musical feeling and clear enunciation at the recent studio musicale by Beatrice MacCue pupils. Gene Shove Palmer, soprano was heard in songs by Fauré and Mozart. A voice of natural beauty and high intelligence and interpretative ability brought her much applause. The two sopranos sang a duet from Gluck's Orpheus. Gene Schiller was at the piano. F. W. R.

ADELAIDE GESCHEIDT

Adelaide Gescheidt on April 3 in An Hour of Song at her New York studio presented her Orianna Group of five feminine singers in well-contrasted interpretation of items by Bishop and Faure. Leora Shaw's musicianly singing and excellent enunciation in songs by Strauss was enjoyed. Sing Again (Prothéroe) closed her successful group. Beatrice Donley was heard in Bach, Strauss and Brahms songs, disclosing deeply expressive tones especially in the aria from Saint-Saëns' Samson and Delilah. Dorothy Gordon's dramatic soprano made special effect in Vissi d'Arte (Puccini) and Golde's Awakening. She and Miss Donley were also heard in duets by Brahms and Caracciolo, and in Passage Bird's Farewell. There was ease of singing, skillful interpretation and perfect diction by all the singers. Evelyn Austin gave competent support as accompanist. F. W. R.

RICHARD McCLANAHAN

On a recent date Richard McClanahan presided at a "critic-class" for piano students at the Academy of Mt. St. Ursula, Bedford Park, New York. He made a written comment on each student's playing, summed up the principal points for the benefit of the class, and then played a short program. Mr. McClanahan serves as judge at the Philadelphia tournament of the National Guild of Piano Teachers on May 13 and 14.

Two of Mr. McClanahan's pupils presented a two-piano work at the concert of the Riverdale Country School at Town Hall, New York, April 8. The Riverdale School of Music, of which Mr. McClanahan is director, offers its annual concert at Steinway Hall on May 6. In addition to his other activities, Mr. McClanahan teaches one day a week at Vassar College.

IN MUSICALE

THERESA HARRITON, lyric soprano, with Bernard Gabriel at the piano, was presented in a recent recital at the New York studio of her teacher, Anita Rio. Miss Harriton offered arias and songs in several languages. (Photo by Vasilescu.)

ROSE RAYMOND

Performing piano works of Haydn, Scarlatti, Beethoven, Chopin and Liszt, Rose Raymond played recently for an audience filling her New York studio. The crisp *staccati* of Haydn, the rhythmical drive of Rondo a la Turca (Mozart), the bravura and clean-cut playing of the impromptu in F (Schubert), preceded an incandescent close provided by works by Satie and Liszt. Cordial applause was given the pianist. F. W. R.

ERNESTO BERÚMEN

William Schoonmaker, Constantine Callinicos, and Elvin Schmitt, pianists, artist-pupils of Ernesto Berúmen, gave a recital recently at the La Forge-Berúmen Studios, New York. Mr. Schoonmaker offered an excellent reading of the organ prelude and fugue in D major of Bach, in the Busoni arrangement. Mr. Callinicos played the twenty-four preludes of Chopin, the Valse Brillante (op. 18), the nocturne (op. 9 No. 3) and the polonaise in A flat with splendid technic and musical feeling. Mr. Schmitt closed the program with an artistic interpretation of Chopin's F minor fantasie, and numbers by Brahms and Weber. R. A.

ALEXANDER RAAB

The newly organized Raab Club, comprising piano students of Alexander Raab at his Berkeley studio, are preparing for concert appearances. At a recent meeting Peter Jarrett of Honolulu, played the Vivaldi concerto grosso, Mary Stoesser the variations on a minuet by Dohnanyi, on the Moor Double Keyboard piano; Sarah Unna offered Ravel's sonatina, arranged for this instrument; and Margaret Howard the ten bagatelles of Tcherepnine. Marion Ranstead, of Chicago, played a Brahms intermezzo and prelude and etude of Rachmaninoff while Granados and Rachmaninoff works were offered by Dorothy Glasser of Los Angeles. Wanda Krasoff concluded the program, with Richard Bailey at the second piano, in Liapounoff's Ukrainian Rhapsody.

SOLON ALBERTI

Marcella Uhl, contralto, and Maxine McCauley, soprano, were presented on April 3 by Solon Alberti, at his New York studio. Miss Uhl sang an aria, several Italian songs and two works of Mr. Alberti's in her final English group. Miss McCauley sang a group of Mozart and American songs which included two by Mr. Alberti. Both are artist students of Mr. Alberti.

NORMAN JOLLIFFE

Four artist-pupils were presented recently by Norman Jolliffe in his New York studio. Quartets by Franz and von Flotow and duets from Don Giovanni, Il Trovatore and Tales of Hoffmann were sung as well as several songs. Marie Andrews, soprano, sang songs of Gianinni, Wolfe and an aria from Elijah; Marian Adam, contralto, was heard in works of Ernest Charles, Hueter, and an aria from Don Carlos; Mortimer Davenport, baritone, offered works of Carissimi, Gretchaninoff, Schumann and a Tannhäuser aria, while Arnold Watson, tenor, presented Schubert and Schumann numbers and an aria from Aida. Ruth Heed was the accompanist.

A. VERNE WESTLAKE

At the A. Verne Westlake New York studio, Irene Hampton recently offered a piano recital of five items representative of the Beethoven and Brahms periods, and Chopin's sonata (op. 58), the principal work. The clarity and warmth inherent in Miss Hampton's playing was allied with brilliancy in the sonata. Poulenc and deFalla works also brought the pianist applause. F. W. R.

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EDITH W. GAUDENZI

Elvira Helal, soprano, artist-pupil of Edith W. Gaudenzi, has appeared at the Hippodrome, New York, in Faust, Traviata, Pagliacci, Carmen and La Boheme. She sang Gretel in Washington, D. C., in Hänsel and Gretel. Harrison Knox, a member of the quartet on the Charles Baker Radio Hour, was a recent soloist on the hour. He sang at the Good Friday and Easter services of the Riverside Church, New York. Gloria Le Vey, another member of the quartet of the Charles Baker Radio Hour, sang the Creation at the Academy of Music, Brooklyn, on April 25. Sylvia Margolin has been engaged by a Newark (N. J.) church. Vandy Cape is touring Texas.

Mme. Gaudenzi again conducts classes at the New England Music Camp, Lake Messalonskee, Oakland, Me., this summer.

DORNAY-CULP

At the fourth and final Soiree Intime of the season at the Dornay-Culp Studios, New York, a varied program was provided by artist-students. Wilma Westerman offered works of Ronald and Rimsky-Korsakoff. George Johnson was heard in an aria from Herodiade; Dorothy Kirsten in the waltz from Romeo and Juliet; and the two united in a duet from Don Giovanni. Lucille Manners contributed a group of songs. Others who sang were Frank Egan, Harriet Voloshin, Margaret MacLaren, Suzanne Laval and Satenig Simsarian, the latter in several Armenian folk songs. Louis Dornay introduced the singers and also interpreted works of Saint-Saëns and Fourdrain. Betsy Culp provided artistic assistance at the piano. The soloists, in splendid vocal and interpretative form, were applausively received by a large audience.

G. N.

MRS. A. THEODORE GAILLARD

Ernesto Berúmen, pianist, was speaker at a musicale in the New York studio of Mrs. A. Theodore Gaillard. Hortense Jacobson, eight years old, and winner of a prize award, played a group of nine numbers. Rita Borowitz, twelve, also a prize award winner, offered ten piano numbers. Adele Levin, thirteen, played works of La Forge, Palgren and Schnecker, and Grace Goldstein, eleven, the *allegro* from Mozart's sonata in C major, with Blanche Gaillard at the second piano. Phyllis Berlin, nine, offered Koelling's Hungarian Rhapsody. The young artists gave accurate technical demonstrations for a sizable audience.

Phyllis Berlin presented the program at the twelfth musicale, at which Marion Bauer spoke. The list, repeated from her Newark recital, embraced works of Haydn, Beethoven, Chopin, Mendelssohn, MacDowell, Sinding, Massenet, Lack and Koelling and for encores she offered MacDowell's Shadow Dance and DeCevee's Spanish Gipsy Dance. The young pianist demonstrated thorough familiarity with her selected list.

N. L.

ESTELLE LIEBLING

Charlotte Symons and Irra Petina, artist-pupils of Estelle Liebling, participated in the Metropolitan Opera premiere of Menotti's Amelia Goes to the Ball. Rosemarie Brancato, coloratura soprano, sang Gilda in Rigoletto in Allentown, Pa., with Robert Weede, baritone, and Sydney Rayner, tenor, both of the Metropolitan. She appeared in recital at London, Ont., recently. In the Allentown performance, Cecil Carol, soprano, sang three roles. Maria Samson, soprano, sang Mimi in the Hippodrome (N. Y.) production of La Boheme recently. William Martin, tenor, has given a recital at the Harvard Club, New York, and Dorothy Hosier, soprano, was soloist at the Schubert Festival in Scranton, Pa., presented by the Scranton Ladies' Musical Club. Miss Symons also appeared on the Rising Musical Star program over NBC.

PLANS SUMMER CLASSES

RICCARDO DELLERA, a coach for the Metropolitan Opera, has returned to New York, following the tour of the company, and is to conduct summer classes at his New York studio.

SAMUEL MARGOLIS

Seven of his advanced pupils were presented at a recent musicale in the New York studio of Samuel Margolis, vocal instructor. Marjorie Robb, soprano, sang arias from La Forza del Destino and Jeanne d'Arc with poise, musicianly phrasing and beautiful tone. Miriam Miller, soprano, artistically presented an excerpt from Aida. Arias from La Boheme and Madam Butterfly were sung by Violet Grieshaber, alto, with good tone and phrasing. Merril Miller, baritone, offered the Brindisi from Hamlet and Largo al Factotum from The Barber of Seville and was given an ovation. He added an encore. Leon Gilbert Simon offered two selections and Leonard Aldrich, bass-baritone, contributed two numbers. Jay Comins, bass, with Miss Robb sang The Crucifix duet of Faure.

W. M.

HEINRICH GEBHARD

Nevarte Adrian, artist pupil of Heinrich Gebhard, recently offered Bach, Beethoven, Debussy, Chopin and Liszt works in a recital in Steinert Hall, Boston. In her final offering, the Beethoven concerto in G major (op. 58), Mr. Gebhard assisted at the second piano. Bertha Seifert, also a pupil of Mr. Gebhard, appeared in Jordan Hall, Boston, in Bach-Busoni, Scarlatti, Beethoven, Schumann, Ravel, Scriabin and Pick-Mangiagalli works. It was the Boston debut of this artist, who has offered concerts in France and Germany and is now a member of the faculty of the Walnut Hill School.

VERNON D'ARNALLE

Katherine Metcalf, dramatic soprano, was soloist with the Bridgeport Symphony Orchestra in a Wagnerian program. William Clark, tenor, was heard in recital in Albany, N. Y.

Zinaida Pavlova will appear in concert in Hartford, Conn., May 5. Nahama Reinhorn, sixteen-year-old soprano, has been heard on the WOR Children's Hour. All are artist pupils of Vernon d'Arnalle.

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Summer School of Music at Nice

NICE.—A school of music is to be inaugurated this summer by Nice in the Centre Universitaire Meditérranéen. Lectures by eminent musical authorities have already taken place in the winter season in connection with the *galas* given at the Opera. This summer, however, from July 1 to September 30, courses in music will be held in the university buildings facing the Mediterranean. Students are able to enjoy water sports on the French Riviera as well as receiving instruction from prominent teachers. Ninon Vallin, operatic soprano, will head the singing department. Marguerite Long, piano authority, will be in charge of that section. Jules Boucherit, chief instructor of violin at the Paris Conservatoire, is to direct the string instrument department. Noel Desjoyeaux is the organ instructor, and George Dandelot heads the courses in musical history, theory, and analysis. L. L. S.

Curtis Institute of Music

June Winters, soprano, Burnett Atkinson, flute and Joseph Levine, pianist, all artist pupils of Curtis Institute, offered a joint program at Elizabethtown College, Elizabethtown, Pa., on April 13. The Bach-Busoni Chaconne, and works of Ibert and Ravel comprised the pianist's offerings. Miss Winters sang an aria from The Barber of Seville and the Adam variations on a theme of Mozart, as well as works of Arne, Frasier-Simson, Warren, Worth, Alabiev-Liebling, Gibbs and Ravel with flute obbligato. Mr. Atkinson contributed the Bach suite in B minor and Enesco's Cantabile et Presto.

Michigan State College

Michigan State College's music department has concluded the second year of its Collegium Musicum series of rarely performed works. Six programs were offered from early January to the end of March and ranged from early English carols and organ works through music of Bach and Gregorian offices. Lewis Richards, harpsichordist; Edwin Stein, flutist; Helen Roberts Sholl, organist, were soloists. William Kimmel trained a special choir, while Don Buell directed the dramatic work.

Institute of Musical Art

Willem Willeke conducted the orchestra of the Institute of Musical Art in a program at the Juilliard Auditorium, New York, on April 14 with Frank Whiteside, pianist, soloist in the César Franck Variations Symphoniques. Mr. Willeke opened the program with Wagner's Faust overture. Beethoven's eighth symphony and the Unfinished symphony of Schubert were the other orchestral numbers.

Hartley House Music School

Kate S. Chittenden, honorary director, and Annabelle Wood, executive director, recently presented programs by junior and senior students at Hartley House Music School, New York. Features were the good ensemble of Phyllis Vary and Mimi Alexion in Au Couvent (Borodin); the beauty of tone shown by Edna Epstein, pianist, in Mozart's concerto in D minor; a delightful performance of Beethoven's "Spring" sonata for flute, by Robert Goldenberg; the graceful effect of Seeboeck's menuet, for two pianos, played by Henry Davis and Charles Bellin, and the rhythmical ensemble in Schubert's Military March disclosed by Amrom Gittleson, Charles Bellin, Henry Davis and Mulford Martin. Trios for piano, violin and cello also were heard, as well as songs by Albert Brown.

On April 9 Miss Chittenden spoke of her founding of the school forty years ago on that date. Praiseworthy performances included those of a Rhythm Band by Betty Connolly, Caroline McCarty, Joseph Stramaglia and William Madero; and three dances (Schubert), well executed by Mary Pappageorge. Mimi Alexion showed talent in a study by Schytte, and Henry Davis played Serenade (Sinding) with musical feeling. Edward Johnson showed style in his violin performance (Mlynarski's mazurka). Piano duets and quartets made up the remainder of the program. Annabelle Wood was the director. F. W. R.

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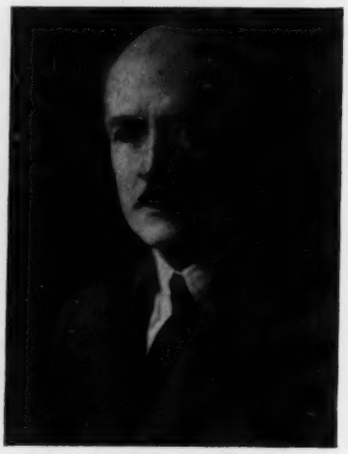

DR. CLARENCE DICKINSON

gave his tenth annual organ recital last month at the First M. E. Church, Bridgeport, Conn., where he had played the dedicatory recital. Under his direction the School of Sacred Music of Union Theological Seminary, New York, offered Elijah in April with student conductors. Dr. and Mrs. Dickinson are to speak at summer institutes at Northwestern University, Evanston, Ill., August 3 to 10 and the Friends University, Estes Park, Colo., August 16 to 20.

Cleveland Institute of Music

CLEVELAND.—Victor de Gomez, first cellist of the Cleveland Orchestra and member of the Cleveland Institute faculty, with Arthur Loesser, pianist, also of the school staff, introduced to Cleveland Ernest Bloch's The Voice in the Wilderness, Mr. Loesser playing the piano arrangement of the original orchestral score. The program also included Brahms and Beethoven sonatas.

The harp recital by Alice Chalifoux, also of the orchestra and institute faculty, closed the faculty artist series for the season. Among institute graduates giving recitals for their bachelor degrees were Betty Meyne, pianist; and Corinne Gottlieb Witte, vocalist. Those giving Master of Music recitals are Henry Gibson, piano, and George Krueger, baritone. Eugene Bergen, violin, is an artist diploma candidate, scheduled for two recitals.

Academy of Vocal Arts

Several artist pupils were recently presented at a series of musicales in the home of the Colonial Dames by the Academy of Vocal Arts of Philadelphia. Those who participated in the programs were Anne Simon, Vito Bassi, Antanas Banys, Emily Mickunas, Frank Cappelli and Helene Hartmann. Miss Simon, Cappelli and Banys had leading roles last summer in Godard's La Vivandiere at Robin Hood Dell, Philadelphia.

Strauss' Daphne to Have Premiere

DRESDEN.—Richard Strauss' new opera, Daphne, will be given its first performance at the Dresden State Opera on October 6. Clemens Krauss will conduct, and the principal roles will be sung by Viorica Ursuleac, Hans Hotter and Ludwig Weber. R. D.

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OBITUARY

Sir Richard R. Terry

LONDON.—Sir Richard Runciman Terry, organist and director of music at Westminster Cathedral from 1901 to 1924, died on April 18 at the age of seventy-two. He was born at Ellington, Northumberland, in 1865. Educated at Oxford and Cambridge he had his first assignments at Elstow School and St. John's Cathedral. Sir Richard, who was knighted in 1922, was also connected for many years with music departments of various schools including the National University of Ireland, Leeds University, Oxford and Birmingham University. His creative work embraced practically all phases of music even to a collection of Sailor Chanties. Sir Richard was credited with a renewal of interest in both Roman Catholic and Anglican churches in the pre-Reformation polyphonic ecclesiastical music. He was editor of the Musical News and Herald in 1924-25 and musical editor of the Official Catholic Hymnal for England. He had been president of the Union of Music Directors in Secondary Schools, and vice-president of the Union of Graduates in Music. He was a fellow of the Royal College of Organists. He is survived by a son and a daughter. W. K.

Ben Stanley

OMAHA, NEB.—Ben Stanley, former president of the American Guild of Organists, died on April 13 at the age of seventy-four. A native of Boston, Mass., he had composed much organ music. He was organist at Trinity Episcopal Cathedral here. R. S.

Gaston D. Bladet

BOSTON.—Gaston Daniel Bladet, for the last fifteen years a member of the flute section of the Boston Symphony Orchestra, died here on April 13 at the age of fifty-nine. Born in Bordeaux, France, he was noted abroad as a flutist before coming here in 1932 to join the Boston Orchestra. He was also a painter. His widow and a son survive. T. S.

Albert Huybrechts

DINANT.—Albert Huybrechts, young Belgian composer, died here at the age of thirty-nine. Born in Dinant in 1899, he made a brilliant student record at the Brussels Conservatoire. Though he lived in comparative retirement, he was known as a foremost representative of the Belgian *avant-garde*. His name came into prominence a few years ago when he won two American prizes: the Coolidge Prize for a sonata for piano and violin, and the Ojai Valley Award for a string quartet. In addition to these works, the catalogue of his compositions comprises a Sérénade, Chant d'angoisse, Divertimento and other works. F. de B.

George Henry Collinson

LIVERPOOL.—George Henry Collinson, cellist and former member of the Hallé and Liverpool Philharmonic orchestras, died at his home in Borrowdale Road, at the age of seventy. He was for thirty years with the Hallé and forty-four years with the Liverpool organizations, playing under Hallé and Richter. Before the war, he played a number of seasons at Covent Garden, London. He joined the Liverpool Playhouse Orchestra in 1914, remaining with it fourteen years. K. T.

John Henry Thomas

EAST ORANGE, N. J.—John Henry Thomas, formerly a tenor with American and European opera companies, died here on April 4 at the age of sixty-nine. Born in Wales, he began his career at fifteen with the San Carlo Opera Company of London. He also appeared with the Tivoli Opera Company in San Francisco and the Chicago Opera Company, retiring from the latter when twenty-nine years of age to enter business. For a command appearance he was decorated by Queen Victoria. After an active career in business he retired about two years ago. W. W.

Richard Litolff

BRAUNSCHWEIG.—Richard Litolff, head of the publishing firm of Henry Litolff, died here recently at the age of sixty-nine. Since the death of his father in 1912, he had been sole manager of the company. He is survived by his wife, Hanna Litolff, who will manage the concern. B. B. J.

Hermann Kutzschbach

DRESDEN.—Hermann Kutzschbach, former first conductor of the State Orchestra, has died here. Born August 30, 1875, in Meissen, he received his musical education at the Dresden Royal Conservatory. Kutzschbach began his conducting career in 1895 as coach at the Dresden Opera. For a short time he was conductor at the Cologne State Theatre, and later at the new Berlin Royal Opera. In 1898, he returned to Dresden, at the same time teaching at the Royal Conservatory. Later he was engaged as first conductor at the Mannheim National Theatre, where he directed opera performances, symphonies at the Royal Theatre and Music Vereins. Three years later, he again returned to Dresden, where he remained until forced to retire two years ago because of poor health. He was also musical director of the orchestra school of the Saxon State Orchestra until it disbanded. B. B. J.

Major J. C. J. Hoby

LONDON.—Major John Charles James Hoby, British Army bandmaster, died here on March 25 at the age of sixty-nine. He studied at the Royal College of Music and Pembroke College, Oxford, and was bandmaster of the Punjab frontier force. Later he was organist in several churches in England and during the World War served with the band of the Sixty-third Royal Naval Division. He was a prolific composer and, in addition to many marches, also composed orchestral music. He had conducted several opera companies. F. J.

Gerta Barby

DRESDEN.—Gerta Barby, opera singer, died here at the age of fifty-six. She was engaged at the Dresden Opera from 1913 until 1920. Her roles included Venus in Tannhäuser, Salome, Senta, Tosca and Carmen. B. B. J.

Sydney Baynes

LONDON.—Sydney Baynes, composer and conductor of the BBC Orchestra, died on March 9. Originally an organist in a London church, Baynes won fame for his waltz, Destiny, and was the only English composer represented in the Thanksgiving Service in St. Paul's in November, 1918, at which time his Endure to Conquer was played by the Band of the Welsh Guards. In his operetta Clowns in Clover, Baynes and his band were obliged to play a thirty-minute finale in response to the ovations from the audience. R. P.

Neva Remde Sandau

CINCINNATI, O.—Mrs. Neva Remde Sandau, for twenty-five years the official accompanist of the May Festival Chorus and widely known as pianist and coach, died at her home here. She was an active member of the Matinee Musicale Club, the Hyde Park Music Club and the Professional Woman's Musical Club. A graduate of the College of Music, she spent several years abroad. She is survived by her husband, Alfred E. Sandau, her mother, Mrs. Eugenia Remde, and her daughter, Eugenia. M. D.

(*Continued on page 48*)

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Engagements of William Bowers

William Bowers, young Negro baritone, gives a recital at the Mechanics Institute, New York, on May 4. He offers a recital in Morristown, N. J., on May 27. A pupil of Mme. Edith Gaudenzi, Mr. Bowers formerly sang with the Hall

WILLIAM BOWERS

Johnson Choir and Hall Johnson Sextet. He studied at Thyne Institute and Knoxville College prior to coming to New York.

Heard recently at the twentieth anniversary observance of the New York Urban League in Town Hall, New York, Mr. Bowers has also appeared with Philip James' Ensemble and the Perole String Quartet over WOR; the National Dairy Hour and Cadillac Hour over NBC and, following his substitution for Tod Duncan in Gershwin's Porgy and Bess later divided this assignment with Mr. Duncan. He was awarded a fellowship by the Rosenwald Foundation.

Roumanian Devotees Hear Berlin Orchestra

Tschaikowsky Opera and Ballet Introduced

BUCHAREST.—An outstanding event of the season was the visit of the Berlin Philharmonic Orchestra under Hans von Benda. The equilibrium, technical perfection, and sonorous quality of this admirable organization excited enthusiasm.

The Bucharest Philharmonic Orchestra under Vaclav Talich, Czech conductor, was also successful. Antonio Janigro, Italian cellist, and Yvonne Lefébure, French pianist, were the soloists, both warmly received. Mlle. Lefébure also displayed her accomplishments in a recital of Chopin, Beethoven, Debussy and Bach-Liszt.

Tschaikowsky's Eugen Onegin was produced for the first time at the Bucharest Opera. The effective staging was by Sigismond Zalescky, the conducting by Egizio Massini. Serban Tassian in the title role, Mme. Massin (Tatiana) and M. Secáreanu (Gremin) were splendid. The same composer's Lac de Cygnes was also premiered at the Opera, and while more fantasy and abandon could have been desired, praise for the general effectiveness of the undertaking must go to the choreographist, Nutzi Penescu Liciu.

ROMEO ALEXANDRESCU

Centenary of Dubois Observed

RHEIMS.—The centenary of the birth of Theodore Dubois, born at Rosnay a few miles from Rheims, was celebrated with considerable ceremony. At the Conservatoire, M. Finot made an address on the life, qualities, and musical characteristics of the composer, calling special attention to the violin-piano sonata (played by M. and Mme. Jean Entremont), the Mélodies (sung by Mlle. Bigotte), and the A minor quartet (played by MM. Baudoin, Loncol, Petit, Mlle. Martin).

Recently the Conservatory Orchestra devoted its fiftieth concert to a performance, in the now restored Cathedral, of outstanding religious works by Dubois, notably The Seven Last Words of Christ, an outpouring to which the French master gave his whole heart, and which ranks as one of the finest oratories in modern literature. The orchestra of a hundred instrumentalists was assisted by one hundred and twenty choristers. The success of the audition was splendid, over two thousand persons being on hand to render homage to the name of Dubois and to appreciate his music. Jean Hansen conducted. The soloists were Francoise Bigotte, Lucien Remy, Leon Buridant. The Abbé Lartilleux was at the organ. I. S.

Reading Symphonists Close Season

Mozart Three-Piano Concerto, with Local Soloists, Feature of Final Concert Under Kindler's Baton

READING, PA. — Climaxing the twenty-fifth anniversary season, during which the artists Paul Althouse, Jose Iturbi, and Mischa Elman appeared as soloists, the Reading Symphony Orchestra presented the last concert at Rajah Theatre. Under the masterful hand of Hans Kindler, who will conduct the orchestra again next year, the ensemble of eighty-five musicians played a varied program which included the Brahms first symphony, the Beethoven Leonore Overture (No. 3), and the Mozart concerto for three pianos and orchestra. In the latter work, Gertrude Sternbergh, Miriam Heisler and Mrs. Clymer Brooke, local pianists, were soloists. They brought to the work a sprightly and cheerful interpretation received vociferously by the capacity audience.

As an encore, the orchestra repeated the waltzes from Der Rosenkavalier, played at a previous concert. Soloists already engaged for next season include Gertrude Pitzinger, Walter Gieseking, Orlando Barera, Percy Grainger. H. D. S.

Toscanini Feted in Palestine

PALESTINE—Toscanini arrived here by air from Holland. He was greeted at Haifa by representatives of the Palestine Orchestra and H. W. Steinberg, the composer, who has rehearsed the orchestra for his programs.

Toscanini travelled to Tel-Aviv immediately, and rehearsals are to begin at once. The *maestro* lives in a private house here.

One of the first greetings was from settlers in Ramoth Hashawim, where an orange grove was given Toscanini when he first came to Palestine in December, 1936, to launch the then newly founded orchestra.

Bronislaw Huberman, founder of the Palestine Orchestra, is here to attend the two Toscanini concerts, which comprise Schubert's C major symphony, Beethoven's fourth, Mendelssohn's Italian Symphony, and pieces by Sinigaglia, Saint-Saëns, Rossini, and others. Toscanini is to conduct in Haifa, Tel-Aviv and Jerusalem. P. G.

Ljungberg in Buenos Aires

BUENOS AIRES.—The opening of the international concert season, with the Argentine debut of the Swedish soprano Goeta Ljungberg at the Politeama, was an artistic event of the highest order. The notable artist completely captivated listeners with her rich voice, musicianship, and kindling artistic temperament. Her ultimate triumph was achieved in magnificent performances of Schmerzen and Träume by Wagner, and Von ewiger Liebe and Der Schmied by Brahms. There were ovations which obliged Mme. Ljungberg to add several encores. J. M. W.

OBITUARY

(*Continued from page 47*)

Teodoro Costantini

TRIESTE.—Maestro Teodoro Costantini died here on February 26 at the age of sixty-eight. Costantini was for many years a principal factor in the artistic life of Trieste, especially with regard to the Teatro Verdi, of which he was director and commisariat, and in which institution he founded a Museo Teatrale. R. P.

Alfonso Tosi Orsini

ROME.—Alfonso Tosi Orsini, composer, died here on January 22. He was born in Rome in 1878. Outstanding among his works are an opera, Yanthis, a concerto for piano and orchestra, and a symphonic poem, Il Canto della Luce. Orsini was also known as a conductor, having led orchestras in Italy, at Monte Carlo, Nice, Cairo, Bombay and Calcutta. R. P.

Attilio Carelli

MILAN.—Dr. Attilio Carelli, member of the Casa Ricordi for over twenty years, died here on March 13. He was born at Recanati fifty-eight years ago. R. P.

John T. Kramer

ALLENTOWN, PA.—John T. Kramer, proprietor of Kramer's Music House, died here on March 22. This firm of instrument and music dealers is one of the oldest in this locality. W. T.

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Palestine Orchestra Plays in Egypt

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EGYPT.—With the foundation of the Palestine Orchestra, Bronislaw Huberman has done a valuable work for music and culture in our part of the world. This season marks the second during which music lovers in Egypt have been able to hear a first class symphonic organization. Since Toscanini led the opening concerts, the orchestra has been the instrument of such conductors as Malcolm Sargent, Issay Dobrowen, Steinberg and Eugen Szenkar.

Recent activities of this excellent ensemble have given unlimited enjoyment. Eugen Szenkar's program covering three centuries of music featured such composers as Handel, Beethoven, Paul Dukas, Liszt and Ravel. Another concert, under Issay Dobrowen, registered strongly with Berlioz's Carnaval Romain and Tchaikowsky's Pathétique Symphony. Hans Basserman, concertmaster, was warmly applauded for his playing of Saint-Saëns violin concerto in B minor.

Among memorable recitals were those by Jacques Thibaud, whose appearances in Cairo and Alexandria, and as soloist with the Palestine Orchestra were rare joys. His programs comprised works by Beethoven, Franck, Pierné, Viotti, Mozart, Debussy, Leclair, Wieniawski, Chausson and Vitali, in all of which he was expertly seconded by accompanist Tasso Janopoulo. A sonata recital (Beethoven, Schumann, Fauré) by Marcelle Heuklin, pianist, and Henri Merckel, violinist, met with a warm reception. A lecture-recital by Henri Gil-Marchex, on Dance Music of Three Centuries, was made interesting by the lecturer's expert piano playing. Dora and Gerhard Willner gave an all-Schubert program including Six Moments Musicaux, two groups of little known songs and the sonata in D major, heard for the first time in Egypt.

GERHARD WILLNER.

Dvorak's Piano Concerto Played

GLASGOW.—A good deal of interest in a recent concert by the Scottish Orchestra, (Georg Szell, conductor) centered in the first appearance here of Ruda Firkusny, young Czech pianist, in a first performance at these concerts of Dvorak's concerto. He has technical command, fine tone, and warmth of style. The pianist's solos in the second part of the program were also most interesting, consisting of Czech Dance (Smetana), Mephisto Waltz (Liszt) and two encores. Mr. Szell accomplished excellent leading in concerto (No. 1) by Geminiani, Siegfried Idyll (Wagner) and Carnaval Romain (Berlioz). W. S.

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JUDGES STATE CONTEST

EDWARD MELTZER,
American conductor, who has directed the Vienna Symphony Orchestra in a concert devoted to compositions by Mozart, Schubert, Beethoven, Grofé, Ravel, White and Gliere, was one of the adjudicators for the Texas State Music Contest in Waco, Tex.

Walter in Holland

AMSTERDAM.—Bruno Walter conducted the Concertgebouw through a Mozart program and two new works: L'Exorcism di Prospero, by Egon Wellesz, and second piano concerto, by Ernst Krenek, composed and played by the author on the occasion of the fiftieth anniversary of the Concertgebouw. The Kolisch Quartet featured the Ravel Quartet in its Amsterdam concert. T. W.

Courboin Joins Peabody Summer Faculty

Charles M. Courboin has been named instructor in organ for the summer session at Peabody Conservatory of Music, Baltimore, Md., which is to be under the management of Frederick R. Huber. Mr. Courboin, to head the organ department, is a native of Antwerp, Holland, studied at the Brussels Conservatory and is a composer as well as an organist. The Peabody Conservatory has seven organs of which the four-manual concert instrument, known as the J. Wilson Leakin Memorial Organ, is used for concerts and special performances.

Centennial Composer

BRUSSELS.—The Third Popular Concert of the season, under the direction of Robert Ledent, witnessed the one hundredth performance of two South American Sketches, by Francis de Bourguignon, young Belgian composer. The composer was called to the platform by an overwhelming ovation in his honor.

R. P.

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PATRICIA TRAVERS, *nine-year-old violinist, and* JULIUS KATCHEN, *twelve-year-old pianist, make their radio debuts together on the Ford Hour program on May 22. (Photo by James J. Kingsman.)*

(At Right)

MAIA BANG

was guest at a recent festival of her music held by students of the Roslyn (L. I.) High School. The violin classes at the school are directed by Mary Welles, shown in the photograph with Mme. Bang (the latter wearing hat.) Sixty pupils participated in the program, which included music from Maia Bang's Violin Course, her Gingham Books and Recreation Book. Mme. Bang conducted, played the violin and piano and also lectured.

(Below)

ERNEST CARTER,

American composer, has concluded his vacation in Redlands, Cal., and returned to his New York home. Mr. Carter's opera The White Bird is scheduled for performance next season by the Riverside (Cal.) Opera Association.

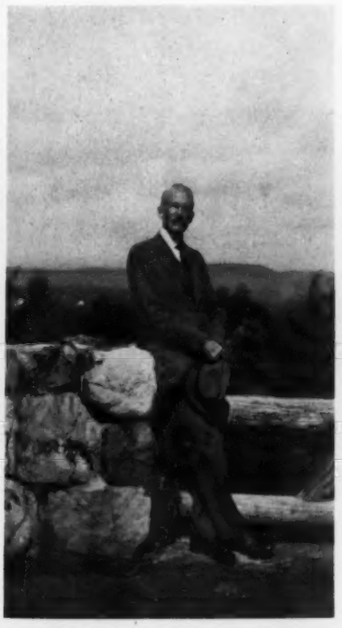
(Left and Below)

GERTRUD HERLICZKA

conducting the Hungarian Concert Orchestra in Budapest. This season she has directed the Palermo Symphony Orchestra, the St. Cecilia Academy Orchestra in Rome, the E. I. A. R. Symphony Orchestra of Turin, the Trieste Symphony Orchestra and has made appearances in Vienna and Munich. She has also led the Frauen-Symphonie of Vienna, the Czech Philharmonic Orchestra of Prague, Italian broadcasting orchestras, the Concerts Classiques of Bordeaux, the Pasdeloup Orchestra, the Journal Symphonic Concerts and the Poulet Orchestra, all of Paris, and the French National Broadcasting Orchestra. (Photos by Inkey Tibor, Budapest.)

TRISTAN IN EMBRYO.

Lauritz Melchior as Silvio in Pagliacci at his debut as a boy baritone at the Copenhagen Royal Opera on April 2, 1913. Twenty-five years later the Heldentenor celebrated with an anniversary dinner following his performance of Lohengrin with the Metropolitan Opera in Boston on April 2.



GUILA BUSTABO,

violinist, talking over navigation problems with Capt. Hagemann of the SS. Europa, after having listened to an octave D major, from the bottom of the sea over the liner's "Echotal." She was also permitted to steer the ship, under the captain's direction.

GERTRUDE PITZINGER

in a candid camera "shot" made by her accompanist, Hubert Giesen. The Czechoslovakian Lieder specialist made her American debut this season.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

JOSEPH SZIGETI
Hungarian Violinist
Is Making a South African Tour, Returning to America in November for His Annual Season